Decoding Canaanite Pottery Paintings from the Late Bronze Age and Iron Age I: Classification and Analysis of Decorative Motifs and Design Structures – Statistics, Distribution Patterns – Cultural and Socio-Political Implications

Choi, Gwanghyun D

Abstract: This book presents a systematic study of the decorative motifs and designs found on painted Canaanite pottery vessels excavated in Palestine and dating to the Late Bronze Age and Iron Age I. The study is based on an analysis of 3,225 painted vessels and sherds. One of its most important goals is to provide a taxonomy of the decorative motifs and designs found on the vessels. To achieve this goal, each of the motifs and designs is carefully described and codified as a unit within a system of classification grouping them into categories, sub-categories, classes, types, and sub-types. Based on this classification system, statistical figures representing the frequency of occurrence of the decorative motifs and designs are produced. The degree of popularity and the temporal or spatial distribution of each of the motifs and designs are thus clarified. Based on the statistical analysis, tree iconography (representing particularly the date-palm, often called "tree of life") was confirmed to be the most prominent and representative feature of the Canaanite pottery painting tradition. The motif most commonly found on handles and best known as "Union Jack" mark is demonstrated to be a schematized representation of the date-palm. Canaanite tree iconography was probably associated with a fertility cult, but there is no direct evidence associating it with the goddess Asherah. The cultural origins of painted pottery traditions, colors used for decoration, archaeological contexts where the decorative motifs come from and their socio-political meanings are also considered in detail. Although during the Late Bronze and Iron IA ages the inhabitants of Canaan were politically controlled by New Kingdom Egypt, Egyptian influence on their pottery painting tradition was insignificant. Western Asiatic features prevail much more in the main motifs and design elements, their iconography, design, and style. The archaeological contexts of painted Canaanite vessels indicate that the decorative motifs reveal the Canaanites' desire for blessing in present life rather than in the afterlife. The rise and decline of the painted pottery phenomenon is most likely associated with socio-political changes. The Canaanite pottery painting tradition declined notably in the 11th century BCE, following the end of Egyptian rule in Canaan. In the 10th century BCE, tradition virtually disappeared, indicating the rise of a new socio-political order in Canaan.

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Choi

Decoding Canaanite Pottery Paintings from the Late Bronze Age and Iron Age I

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To the memory of my father

“Those who lead many to righteousness will shine, like the stars forever and ever.”

(Daniel 12:3b NRS)

CONTENTS

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This book is a revision of my thesis, *Decoding Canaanite Pottery Paintings from the Late Bronze Age and Iron I Age: The Classification and Analysis of Decorative Motifs and Design Structures — Statistics, Distribution Patterns, and Cultural and Socio-political Implications*, which was submitted for the degree of Doctor of Philosophy at the Hebrew University of Jerusalem in 2008, and was approved in 2009. Since then, many new Canaanite vessels painted with various motifs have been published up to now. Nevertheless, these new materials have not included in this book, due to the following two reasons.

First, the primary goal of this study was to produce a system for classification of motifs and designs painted on Canaanite vessels, rather than to provide a corpus of the published examples. This goal has been achieved by analyzing the 3,225 examples on which this study is based. The more recent examples, which are not part of this study, can be classified according to the classification system now. Second, updating with new examples is not likely to change the main conclusions, while it would require too many technical modifications in many of the elements of this study, such as statistical figures, illustrations, tables, graphs etc. Thus I have decided not to deal with the most recently-published materials in this book, leaving them for future studies.

I am grateful to Professor Othmar Keel of the University of Fribourg who first suggested me to publish my Ph. D. thesis in OBO series. Although there was some delay in the process, since then, its publication has finally been materialized in OBO SA series, with the help of Professor Christoph Uehlinger of University of Zurich, the current editor of the series, to whom I owe a debt of gratitude. I am also grateful to Ms Marcia Bodenmann, his secretary, for providing assistance in finalizing the manuscript.

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INTRODUCTION

The topic of this study is Canaanite pottery paintings from the Late Bronze and Iron Age I. Its purpose is to examine the archaeological, cultural, and socio-political significance of the paintings by systematically analyzing them. The present work's primary concern is to establish a systematic and reasonable method for the analysis of these pottery decorations.

Studying pottery has been one of the most important and basic sub-disciplines for archaeological research in Israel, since pottery serves as an important chronological, regional and cultural marker. For several decades, researchers have conducted a great number of studies concerning ancient pottery vessels found in Israel; as a result, a tremendous amount of knowledge has been accumulated.

The bulk of these findings consists of information concerning typology, manufacturing techniques, and provenances. Comparatively, the systematic studies of pottery decorations are surprisingly meager in the archaeology of Israel, despite the fact that these decorations are important resources for understanding ancient societies and cultures.

Why does this study specifically focus on the Canaanite painted pottery from the LB and Iron I periods? The reason is simple: as far as local painted pottery is concerned, the Late Bronze Age is not comparable to any other period. Albright once called this period "the most flourishing age of painted pottery in the entire pre-Islamic history of Palestine" (T. Beit Mirsim I: 46).

Painted Canaanite pottery begins to appear in the last stage of Middle Bronze Age II. However, it is during the Late Bronze Age that the Canaanite pottery painting tradition was at its zenith. This apparently continues into Iron I; and it nearly disappears by the beginning of Iron II. O. Tufnell detected this phenomenon at Lachish, and noted:

> *"After the variety and exuberance of Late Bronze Age painted design, and the elaborate motifs on the Philistine pottery, it is strange to find how completely the tradition had perished by the second part of the Iron Age"* (Lachish III: 264).

However, in spite of its distinctiveness, the Canaanite pottery painting tradition has never been studied in depth, as an independent topic, and hence, the reason for this study.

There is an unpublished M.A. thesis, which manages to discuss not only the decorative designs and motifs from the Neolithic to LB periods, but also the decoration techniques of each period within a comparatively short volume of fifty-six pages (Yeivin, 1960). A brief discussion of different types of the painted pottery is included in this thesis. Additional efforts have been made to classify the decorative designs and motifs, to investigate their chronological distribution in Israel, and to clarify their meanings.

However, this thesis only included limited examples excavated at a few major sites before 1960, and many examples from other sites and later vessels (found after 1960) were left untreated. No statistics were provided in this thesis, and the classification of the decorative designs and motifs was not systematic enough.

There are two important monographs, which served as model studies for the present research. Even though they deal with other painted pottery groups, they are certainly worth mentioning.

First, C. Epstein analyzed the various types of the Bichrome Ware and the decorative motifs occurring on them in her book, *Palestine Bichrome Ware*, published in 1966 (Epstein, 1966). Focusing on their distributions, particularly those containing the bird depictions, Epstein associated the emergence of the Bichrome Ware with the Hurrian movement in the middle of the second millennium B.C.E. (cf. Kenyon, 1970: 200). The stylistic similarities between the bird motifs of this pottery group, those of the "Transitional Khabur-Mitannian Ware," and those of the Mitannian Ware, were suggested as evidence attesting to its Hurrian association.

A similar approach to the emergence of a new painted pottery group is observed in T. Dothan's study of the Philistines and their bichrome pottery, which is best represented by her book, *The Philistines and their Material Culture*, published in 1982. In this study, T. Dothan classified the decorative motifs, as well as the vessels, into various types and analyzed their distributions. Comparing the vessel types and decorative motifs of the Philistine Bichrome pottery with those of other contemporary painted pottery groups such as the Canaanite, the Egyptian, and the Mycenaean ones, she associated the emergence of the Philistine Bichrome pottery with the immigration of the Philistines who were among the Sea Peoples with a Mycenaean background.

Both of these two studies certainly reflect the influence of diffusionism, which associates all new, cultural elements or changes within a society with diffusion or ethnic movements from outside, as long as the society is not

where the "first invention" occurred (cf. Trigger, 1989: 150-154; Kristiansen, 2005: 75-79; Panitz-Cohen, 2006: 18-19).

The painted Canaanite pottery during the LB and Iron I was a phenomenon, which continued to exist for about five hundred years. It is thought that many of the vessel types of the LB were "a gradual and direct evolvement" from those of the preceding MB II, and that there was no distinct cultural break between the two periods (A. Mazar, 1990: 257). In this regard, the ethnic movement model would not be a proper solution for explaining the emergence, development, and decline of the Canaanite pottery painting tradition. The present work assumes that it was primarily associated with various socio-political situations that happened under the Egyptian rule over Canaan during the LB and Iron IA.

Thus, the present research intends to present a systematic classification of the decorative motifs and designs occurring on painted local pottery from the Canaanite period including the LB and Iron I. It will analyze their temporal and spatial distributions, and will then attempt to examine their cultural-historical and socio-political implications in the contexts of international and inter-regional relationships within Canaan.

For this purpose, the following questions are important. First, there is no doubt that decorative designs and motifs on ancient pottery reflect the cognition of the people who used them for decorating their vessels (Renfrew & Bahn, 1996: 369-371, 375 & 402). As such, what can we learn about the worldview and cultural background of the local inhabitants of Canaan, based on Canaanite pottery paintings produced during the LB and Iron I? Second, what caused the emergence of the Canaanite pottery painting tradition in this particular period, and what brought it to an end? Finally, although the period including the LB and Iron IA was a time when Canaan, as a whole, was politically under Egyptian control, Egyptian influence on local pottery decoration was minute. How can this fact be explained?

Investigating what each of the decorative motifs symbolizes is beyond the scope of this research, since such a study would require an extensive knowledge of ancient languages and literature, and art history – not to mention the likelihood of a highly subjective conclusion. Nevertheless, some areas of this research will discuss the meanings of certain motifs, especially the "tree of life" motif, which usually consists of a tree flanked by animals. This motif has generally been thought to represent the "tree of life" or "sacred tree" on the basis of biblical verses (Gen. 2:4-3:24) and other ancient literature (Wallace, 1992: 658).

A total of 3,225 painted vessels and sherds have been analyzed in this study. Most of the examples in this corpus have been taken from various publications. They are regarded as Canaanite pottery primarily on the basis of their shapes and decorations. In principle, the local imitations of foreign pottery types and hybrid vessels are not included in this corpus. However, when such a vessel is exceptionally decorated with unequivocal Canaanite styles and motifs, it is dealt with within this study. Some painted sherds that are too fragmentary to identify any motif on them, are excluded.

The present work consists of five chapters and a database. Chapter I consists of three parts. The first part of Chapter I is assigned to a typology of painted Canaanite pottery. Twenty-two types of painted vessel are discussed in this section. The second part of Chapter I deals with the method of classification. It describes how to divide the decorative motifs into various groups according to reasonable criteria. Various theories concerning style, theoretical models for interpreting its meanings and classification systems of designs, which developed within other academic traditions, particularly American anthropology/archaeology, are discussed in the third part of Chapter I.

In Chapter II, a typology of the decorative motifs is presented. All of the decorative motifs observed on the 3,225 painted vessels and sherds are classified and described in this chapter. In this stage, each motif is given a classification code, and is then divided into categories, sub-categories, classes, types, or sub-types. The cultural origins and symbolic meanings of some decorative motifs are also discussed.

Chapter III deals with the design structures observed on each decoration. It analyzes how various decorative motifs are organized in a design. Six classes of design structures and their sixteen types are discussed in this chapter. In addition, the probable sources of these design structures are also discussed.

Chapter IV provides the statistics for each decorative motif as well as for each design structure. The most popular Canaanite motifs and designs are clarified in this chapter. It also analyzes their temporal and spatial distribution patterns on the basis of the statistics. With the exception of the statistical analyses of the decorative motifs and design structures, this chapter also deals with the statistics of other aspects of painted Canaanite pottery, such as vessel types, colors used for decoration, and archaeological contexts that it comes from.

In Chapter V, the present work attempts to clarify the cultural background of the iconography reflected in Canaanite pottery paintings, and to interpret the result of the statistical analyses against the historical and socio-political situations that were ongoing in Canaan during the LB and Iron I.

All of the 3,225 painted Canaanite vessels and sherds in the corpus are listed in the Database (Appendix). The Database includes various information about each example, such as drawing, literary source, vessel type, color used for the decoration, stratum, date, archaeological context, decorative motif, and design structure.

This book is a revised version of my dissertation, *Decoding Canaanite Pottery Paintings from the Late Bronze Age and Iron Age I: The Classification and Analysis of Decorative Motifs and Design Structures – Statistics, Distribution Patterns, and Cultural and Socio-political Implications*, which was submitted for the degree of Doctor of Philosophy to the Senate of the Hebrew University of Jerusalem, and which was approved on February 25th, 2009.

CHAPTER I:
TYPOLOGY OF PAINTED VESSELS AND METHOD FOR THE CLASSIFICATION OF DECORATIVE MOTIFS

I-1. TYPOLOGY OF PAINTED CANAANITE VESSELS

In this chapter, a typology of the painted Canaanite pottery will be presented. This typology is based on the pottery corpus which is included in the Database of the present work's second volume. Since the main concern of this study is the painted decorations on Canaanite pottery, this work will focus not only on the pottery's functional aspects, but also on the vessel type as a medium for bearing decorations. For this reason, this study will attempt to narrow down the number of vessel types and, in defining each of them, will put more emphasis on their functional aspects.

For example, in this typology, painted bowls are divided into only two types, interior-painted bowls and exterior-painted bowls, according to the location of the decoration. In conventional typologies of pottery, bowls used as open containers are generally divided into several types according to whether they are handled or handle-less, carinated or rounded, straight or flaring, shallow or deep, ring-based or disc-based etc.

However, in order to understand the decorations painted on the vessels, these divisions may not be very important. Rather, in the case of bowls, the location of the decoration is more important than those physical features of the vessel. In fact, many of the painted bowls bear decorations on their interior surfaces, although this is where the food or other material was supposed to be contained. This is probably because the interior is the most visible area of a bowl. It is also possible that the interior-painted bowl was not designed for containing food or any material, but rather, for some other purpose. In any case, this feature serves as an important criterion for distinguishing the bowl from the krater, which only contains exterior decorations.

When defining ancient vessels, one is predisposed to describe them with terms derived from modern languages, because the original terms for each of the ancient vessel types and their precise functions are unknown in many cases. This application of modern analogies to ancient examples is primarily based on similarities in shape, and on the functions of the ancient examples, which are understood to some extent, through ancient sources, analysis of archaeological contexts or through residues on or in the walls and pores of vessels (Rice, 1987: 211).

Some scholars have employed several mathematical formulas in order to define and classify the vessels more systematically (cf. Holthoer, 1977: 50-52; Aston, 1996: 11-12).

When necessary, the present work will use two of these formulas: *Aperture Index* (AI) and *Vessel Index* (VI). The AI serves as the criterion for distinguishing open and closed forms. It is explained as follows: "The distinction between an open and a closed shape is established by dividing the maximum body diameter (MBD) by the aperture (AP), with the resulting figure being known as the aperture index (AI)" (Aston, 1996: 11).

$$\text{MBD / AP} \quad \text{x} \quad 100 \;=\; \text{AI (Aperture Index)}$$

The VI is used for defining vessels and vessel types. It is explained as follows: "The vessel index is created when the maximum body diameter (MBD) is divided by the height of the pot (H) and multiplied by 100" (Aston, 1996a: 11-12). All measurements should be performed inside the vessel. For example, when the pot has a modeled base, its height (H) is obtained by measuring the length between the the aperture and the bottom of the interior.

$$\text{MBD}/\text{H} \quad \text{x} \quad 100 \;=\; \text{VI (Vessel Index)}$$

Vessel types are conventionally divided into two groups: the open vessel and the closed vessel. When AI is 100, it means that the diameter of the aperture is the MBD. Thus, the AI cannot be less than 100. In general, the vessel is defined as an *open vessel* when the AI is smaller than 140. The vessel is considered a *closed vessel*, if the AI is greater than 140.

Most Canaanite painted pottery vessels served as containers for various materials. The present work labels all pottery types, which were designed to be used as containers, as "vessel types of general function," and they are grouped into Category I. There are other types of painted Canaanite pottery that are not containers, such as cult stands, incense burners, and strainer jugs. These are labeled "vessel types of special functions," and they are grouped into Category II. Each category includes various types.

I-1.1. Vessel Types of General Function (Category I)

Every container is designed for a different purpose, including storage, processing, and transportation (Rice, 1987: 208). These different purposes are the main reason why there are various types of containers, and hence, the need for a typology.

I-1.1.1. Bowl (Class A: BL)

An open vessel of small to medium size is defined as a **bowl** when its VI is between 170 and 620. Plain bowls are often divided into three groups according to their depths: a platter bowl when the VI is greater than 450 but less than 620, a shallow bowl when the VI is between 300 and 450, and a deep bowl when the VI is greater than 170 but less than 300.

As far as painted bowls are concerned, the depth of a bowl is closely associated with the decorated zone. In the case of painted platters, the decoration is executed on the interior. The same applies to most of the painted shallow bowls. In the case of deep bowls, however, the decorated zone is usually the outer wall.

The present work divides the painted bowls into two groups according to the location of the decoration: interior-painted bowls and exterior-painted bowls.

I-1.1.1.1. Interior-painted Bowls (Type 1: BL-interior)

Most Canaanite painted bowls belong to this type. They are decorated with various natural or geometric motifs. Trees, animals, concentric circles, crossing lines, and wavy lines are particularly popular. “Tree of life” representations are also common in this group. It is unclear whether these interior-painted bowls were used for serving a meal, or for some other purpose.

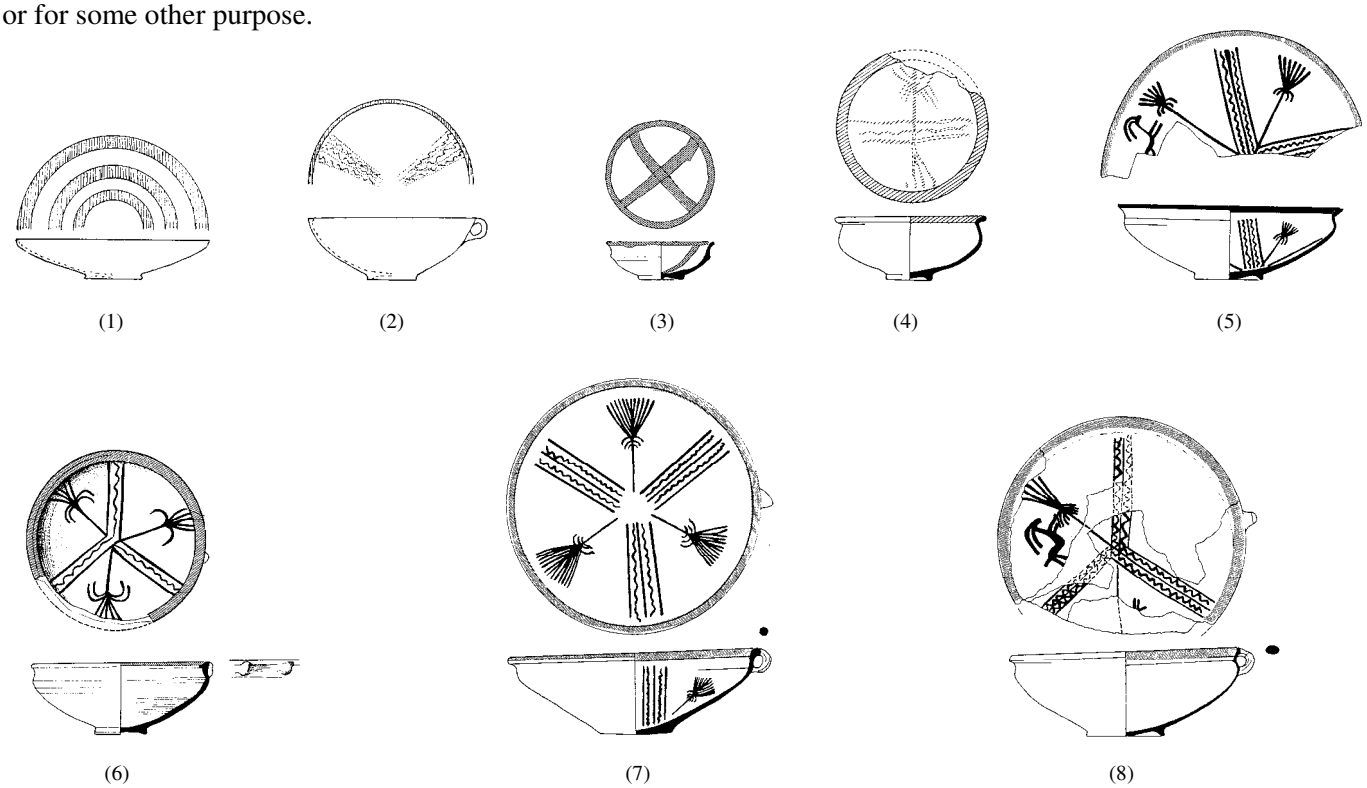
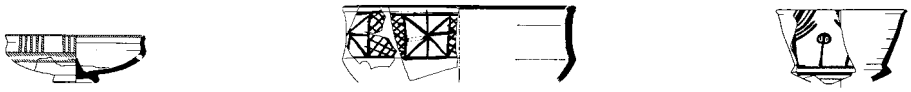


Fig. I-1. Interior-painted bowls (Type 1: BL-interior)

(1) (Lachish II, pl.37:1), Structure I, LB I, scale 1:10; **(2)** (Lachish II, pl. 39:69), Structure III, LB IIB, scale 1:10; **(3)** (T. Batash-Timnah III, pl. 52:5), Stratum VIIA, LB IIA , scale 1:10; **(4)** (Gezer IV, pl. 38:9), Stratum 5C (XII), Iron IA, scale 1:10; **(5)** (Lachish-RAE III, fig. 19.34:4), Level VIIA, LB IIB, scale 1:10; **(6)** (Ashdod VI, fig. 3.5:12), Stratum XIII, Iron IA, scale 1:10; **(7)** (Lachish-RAE III, fig. 19.30:10), Level VIIA, LB IIB, scale 1:10; **(8)** (Lachish-RAE III, fig. 19.40:1), Level VI early phase, Iron IA, scale 1:10.

I-1.1.1.2. Exterior-painted Bowls (Type 2: BL-exterior)

Any bowl bearing a painted decoration on its exterior is classified as Type 2. This type is rare for Canaanite pottery vessels. Some deep exterior-painted bowls are similar to kraters (cf. Fig. I-2:2).



(1) (2) (3)

Fig. I-2. Exterior-painted bowls (Type 2: BL-exterior)

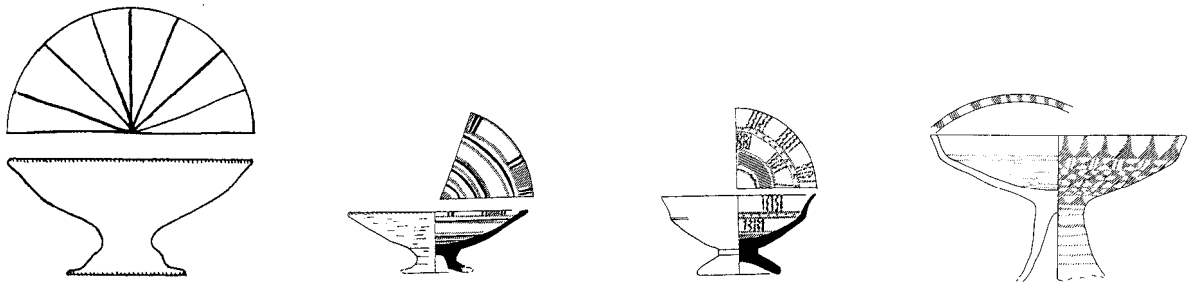
(1) (T. Batash-Timnah III, pl. 38:20), Stratum VII, LB IIA, scale 1:10; **(2)** (T. Miqne-Ekron 1995-1996, fig. 3.10:7), Stratum VIIB (Occupation Phase 9C), Iron IA, scale 1:10; **(3)** (Hazor V, fig. II.21:7; 28:7), Stratum 8, Area A, LB I-IIA.

I-1.1.2. Chalice (Class B: CH)

When a bowl has a tall base, such as a trumpet base, it is defined as a chalice. In terms of its VI, some chalices are slightly deeper than deep bowls and are closer to kraters (Figs. I-4:1-3; cf. Amiran, 1969: photo 130; Ben-Arieh, 1981: figs. 2:4-6). There are some useful criteria for determining whether it is a chalice or a krater. First, the MBD of a chalice usually occurs in the aperture, while the MBD of a krater lies somewhere else on the body. Second, if the interior of the vessel is decorated, it is a chalice. The interior of a krater is not decorated. Third, a chalice normally has a comparatively-long trumpet base, similar to a goblet. A krater usually has a disc or ring base, and in some cases, a trumpet base. If a krater has a trumpet base, it is comparatively short. Painted chalices are divided into two type groups: handle-less chalices and handled chalices.

I-1.1.2.1. Handle-less Chalices (Type 3: CH-handle-less)

The bulk of Canaanite chalices belong to this type. As in the case of the interior-painted bowl (BL-interior), the decorative zone of this vessel type is mostly the interior.



(1) (2) (3) (4)

Fig. I-3. Handle-less Chalices (Type 3: CH-handle-less)

(1) Lachish II, pl. 46:208), Structure II, LB IIA; **(2)** (Beth-Shean-Mullins 2002, pl. 2:1), Stratum R2, LB IA, scale 1:10; **(3)** Beth-Shean, (Mullins 2002, pl. 2:2), Stratum R2, LB IA, scale 1:10; **(4)** (T. Deir 'Alla-LBAS, fig. 7.1:15), LB, Phase A, Hoard D539, scale 1:7.2.

I-1.1.2.2. Handled Chalice (Type 4: CH-handled)

Some handled chalices are distinguished from the first type by the presence of handles and by their krater-like shapes (Figs. I-4:1-6; cf. Amiran, 1969, photo 130; Ben-Arieh, 1981, figs. 2:4-6). As in the case of kraters, the chalices of this type are usually decorated on the exterior. However, they have wider apertures than kraters, and some of them are decorated on the interior, as well as on the exterior (Fig. I-4:2). The goblet-like vessel in Fig. I-4:4 is identified as a chalice because it has two handles.

The two single-handled chalices from the Foss Temple at Lachish are trumpet-based variations of the bowls from the site, which are illustrated in Figs. I-1:2 & 7-8.

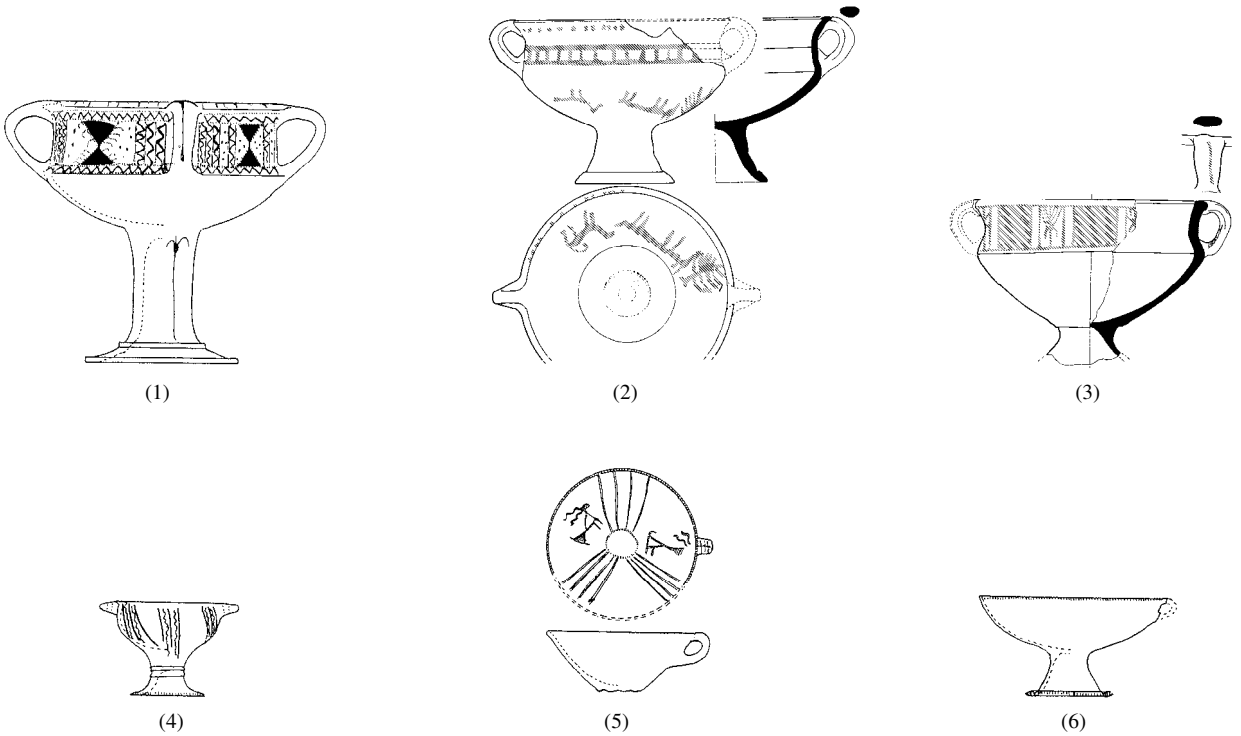


Fig. I-4. Handled Chalices (Type 4: CH-handled)

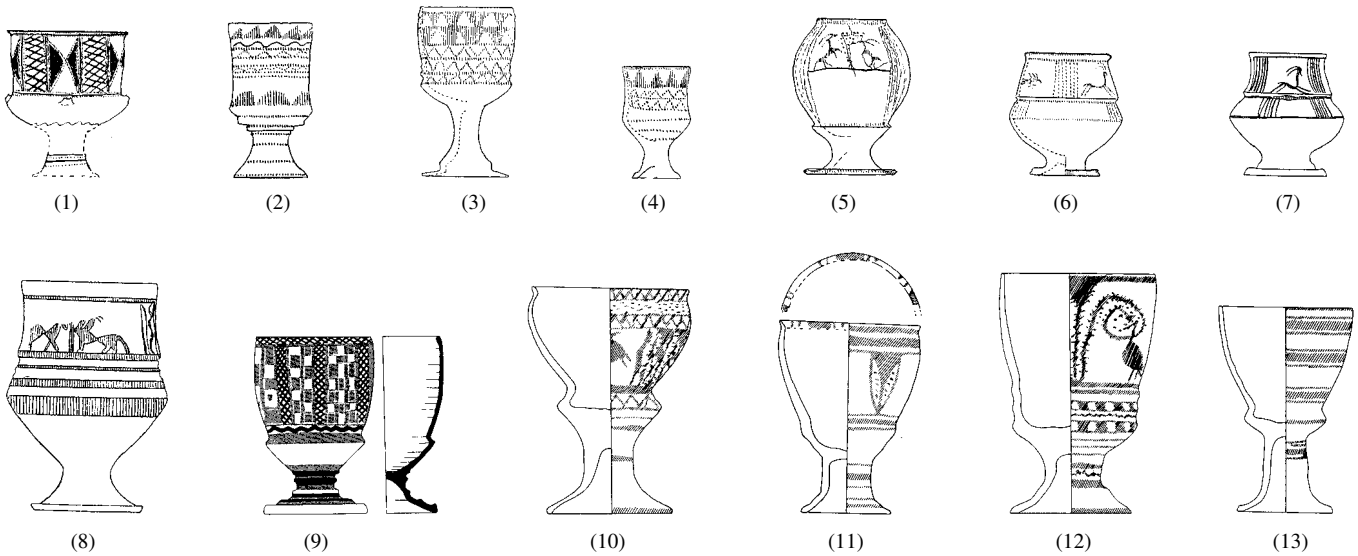
(1) (Lachish II, pl. 50:267), Structure II, LB IIA, 1:10; **(2)** T. Gedor, (Ben-Arieh, 1981, fig. 2:4), scale 1:10, LB II; **(3)** T. Gedor, (Ben-Arieh, 1981, fig. 2:5), LB II, scale 1:10; **(4)** (Lachish II, pl. 46:217), Structure III, LB IIB, scale 1:10; **(5)** (Lachish II, pl. 46:217), Structure III, LB IIB, scale 1:10; **(6)** (Lachish II, pl. 46:213), Structure II, LB IIA, scale 1:10.

I-1.1.3. Goblet (Class C: GB)

A goblet is supposed to be a handle-less, open vessel used for drinking. It is small to medium in size, and generally has a trumpet base. The height (H) of a goblet is usually greater than its MBD.

I-1.1.3.1. Goblets (Type 5: GB-goblet)

In the present study, all examples of Canaanite goblets are classified into a single type. Although there are some variations, they do not differ much from each other in terms of function and decorative zone. The assemblages from the Foss Temple at Lachish and from the LB Sanctuary at Tell Deir ‘Alla are especially noteworthy (Figs. I-5:1-8 & 10-17).



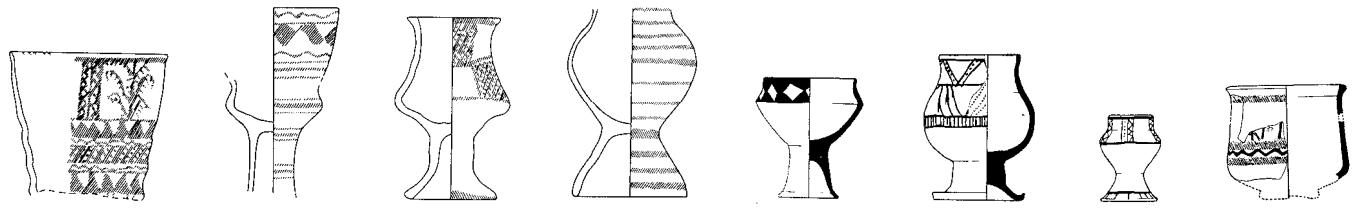


Fig. I-5. Goblets (Type 5: GB-goblet)

(1) (Lachish, pl. 47:221), Structure I, LB I, scale 1:10; **(2)** (Lachish II, pl. 47:223), Structure I, LB I, scale 1:10; **(3)** (Lachish II, pl. 47:226), Structure II, LB IIA, scale 1:10; **(4)** (Lachish II, pl. 47:227), Structure II , LB IIA, scale 1:10; **(5)** (Lachish II, pls. 47:229 & 59:2), Structure II, LB IIA, scale 1:10; **(6)** (Lachish II, pls. 47:238 & 59:1), Structure III, LB IIB, scale 1:10; **(7)** (Lachish II, pl. 47:239), Structure III, LB IIB, scale 1;10; **(8)** (Lachish II, pls. 47:240 & 61:10), Structure III, LB IIB, scale 1:10; **(9)** (T. Mevorakh, fig. 7:1), Stratum XI, LB I, scale 1:10; **(10)** (T. Deir 'Alla-LBAS, fig. 7.2:17), LB, Phase A, scale 1:7.2; **(11)** (T. Deir 'Alla-LBAS, fig. 7.2:18), LB, Phase A, scale 1:7.2; **(12)** (T. Deir 'Alla-LBAS, fig. 7.6:13), LB, Phase B, scale 1:7.2; **(13)** (T. Deir 'Alla-LBAS, fig. 7.6:12), LB, Phase B, scale 1:7.2; **(14)** (T. Deir 'Alla-LBAS, fig. 7.15:8), LB, Phase D, scale 1:7.2; **(15)** (T. Deir 'Alla-LBAS, fig. 7.15:10), LB, Phase D, scale 1:7.2; **(16)** (T. Deir 'Alla-LBAS, fig. 3.7:9), LB, Phase E, scale 1:7.2; **(17)** (T. Deir 'Alla-LBAS, fig. 4.15:22), LB, Phase E, scale 1:7.2; **(18)** (Hazor II, pl. 118:26), Stratum 1b, LB IIA, Area C, scale 1:8; **(19)** (Hazor II, pl. 118:28), Stratum 1b, LB IIA, Area C, scale 1:8; **(20)** (Hazor II, pl. 118:29), Stratum 1b, LB IIA, Area C, scale 1:8; **(21)** (Hazor I, pl. 124:4), Stratum 3 (local), LB I, Area D (D5), scale 1:10.

I-1.1.4. Krater (Class D: KR)

If the VI of an open vessel of medium to large size falls between 85 and 170, it is classified as a krater. As mentioned above, despite the fact that it is regarded as an open vessel, this characterizing feature means that its MBD does not occur in the aperture, but somewhere else in the body.

I-1.1.4.1. Handled Kraters (Type 6: KR-handled)

The krater is one of the most commonly decorated types in Canaanite pottery. Most painted Canaanite kraters are loop-handled and shouldered, but are not necked. However, there are also some painted kraters, which have short, well-defined necks (Figs. I-6:1-4). The main decorative zone is primarily found on the shoulder, but it can also occur on the neck (Fig. I-6:4).

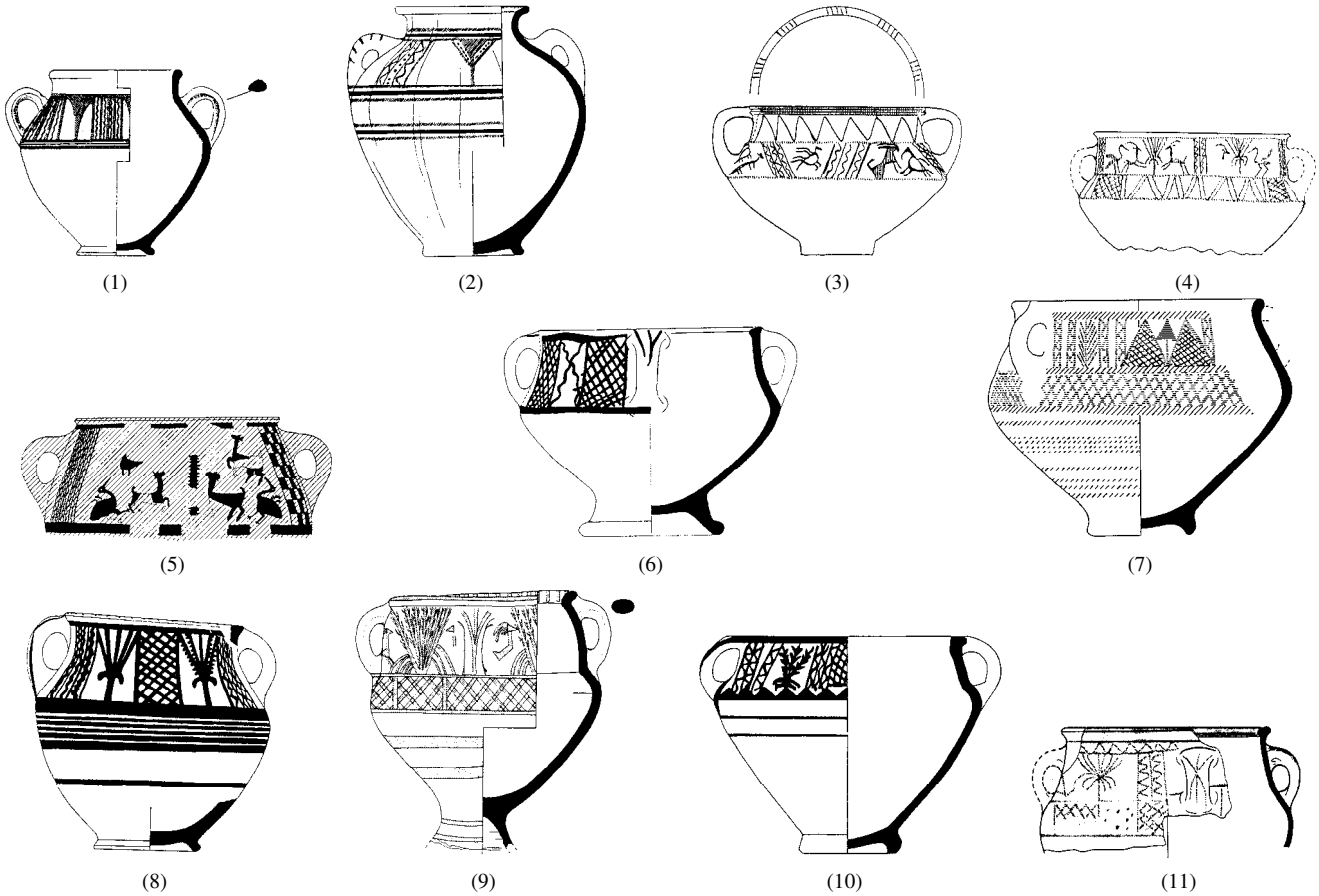


Fig. I-6. Handled Kraters (Type 6: KR-handled)

(1) Beth-Shean, (Mullins 2002, pl. 21:6), Stratum R1b, LB IB, scale 1:10; **(2)** (Megiddo II, pl. 60:5), Stratum VIII, Tomb 3006, scale 1:10; **(3)** (Lachish II, pls. 48:251 & 59:3), Structure III, LB IIB, scale 1:10; **(4)** (Lachish II, pls. 48:250 & 60:1), Structure III, LB IIB, scale 1:10; **(5)** (Megiddo II, pl. 69:13), Stratum VIIA, scale 1:10; **(6)** (Megiddo II, pl. 69:16), Stratum VIIA, scale 1:10; **(7)** (Beth-Shean VII-VIII, fig. 51:5), Stratum VII-LB IIB, scale 1:10; **(8)** (Megiddo T., pl. 9:2), Iron IA, Tomb 1101C, scale 1:10; **(9)** (Beth Shean 4-1, fig. 24), Stratum 4, Iron IA, scale 2:25; **(10)** (Beth-Shean VI-IV, fig. 55:4), Level VI, Iron IA, scale 1:10; **(11)** ('Izbet Sartah, fig. 13:6), Stratum III, Iron IA, scale 1:10.

I-1.1.4.2. Handle-less Kraters (Type 7: KR-handle-less)

Painted kraters without handles are not common in the Canaanite pottery. These vessels are similar in shape to cooking pots or large bowls (Figs. I-7:1-3). Some of them are necked (Figs. I-7:1 & 3). In late Iron I, a loop-based krater decorated with geometric designs begins to appear (Fig. I-7:4; cf. Hamilton, 1935, pl. 13:81). As in the case of the handled kraters, the main decorative zone in this type occurs on the shoulder.

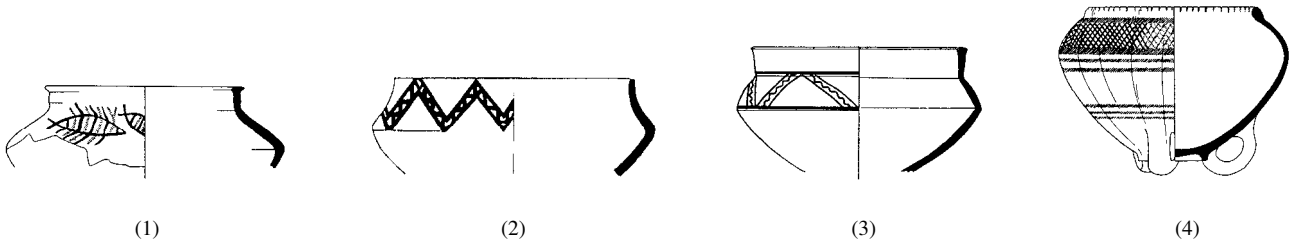


Fig. I-7. Handle-less Kraters (Type 7: KR-handle-less)

(1) (Hazor III-IV, pl. 289:4), Stratum 2, LB I, Area K, scale 1:10; **(2)** (Hazor V, fig. III.16:6), Stratum XV, LB I, scale 1:10; **(3)** (Hazor I, pl. 128:2), Stratum 1, LB II, scale 1:10; **(4)** (Megiddo II, pl. 85:6), Krater with a loop base, Stratum VI, scale 1:10.

I-1.1.5. Jug (Class E: JG)

A jug is a single-handled, closed vessel with a stable base. This vessel type is distinguished from the juglet with a stable base (Type 15, JGL-storage) by its comparatively wider neck. The AI of a jug is less than 300. When the AI of a single-handled, closed vessel with a stable base is greater than 300, it is defined as a juglet. Painted jugs largely appear in two types: necked jugs and biconical jugs. Both of these types are very common in Canaanite painted pottery.

I-1.1.5.1. Necked Jugs (Type 8: JG-necked)

Any painted jug with a defined neck is included in this type. The main decorative zone is usually located on the shoulder, between the neck and the ridge where the MBD is located. Jugs are generally medium-sized, but there are also large and small ones (Figs. I-8:1 & 7-8). The large jug from the Foss Temple at Lachish, which is inscribed and decorated (Fig. I-8:1), seems to have been produced for a cultic purpose. On the other hand, the unusually small jugs from Tomb 38 at Megiddo (Figs. I-8:7-8), and their parallels from other tombs, appear to have been designed to be used as burial gifts, rather than for daily use.

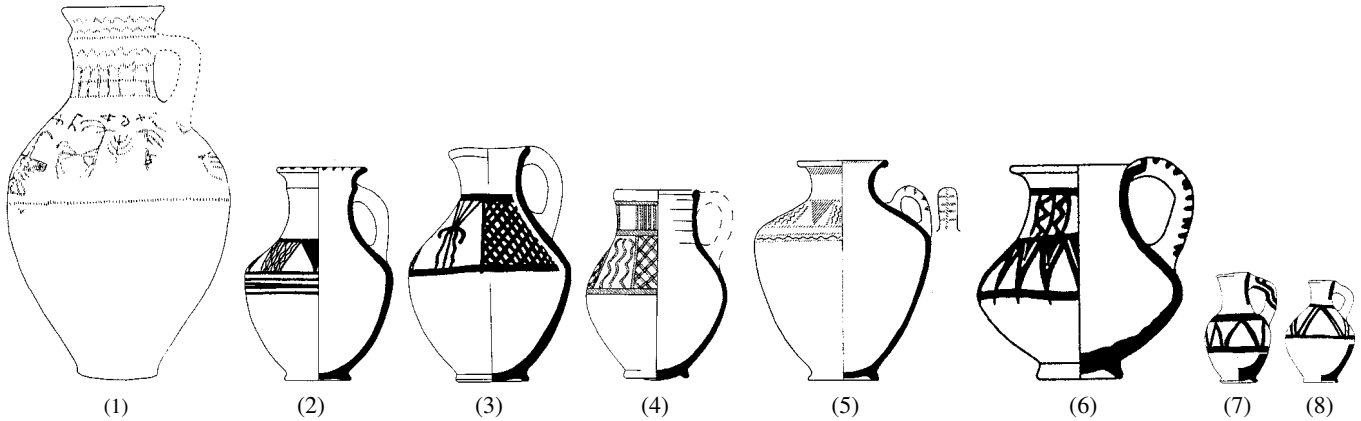


Fig. I-8. Necked Jugs (Type 8: JG-necked)

(1) (Lachish II, pls. 51:287 & 60:3), Structure III, LB IIB, scale 1:10; **(2)** (Megiddo II, pl. 48:17 & 56:11), Stratum IX, W=Tomb 2127, scale 1:10; **(3)** (Megiddo T., pl. 19:21), LB II, Tomb 989C1, scale 1:10; **(4)** (Beth-Shean 4-1, fig. 26:6), Stratum 4, scale 1:10; **(5)** (Beth-Shean N. Cem., fig. 32:2), Tomb 42, LB I, scale 1:10; **(6)** (Gibeon-Cem., fig. 8:26), scale 1:8; **(7)** (Megiddo Tombs, pl. 41:5), Tomb 38, LB I, scale 1;10; **(8)** (Megiddo Tombs, pl. 41:4), Tomb 38, LB I, scale 1:10.

I-1.1.5.2. Biconical Jugs (Type 9: JG-biconical)

The biconical jug is one of the most beautifully-decorated Canaanite vessel types during the LB-Iron I (Figs. I-9:1-21). The name "biconical jug," which is a term conventionally used by scholars, comes from the jug's unique shape, characterized by a biconical body that tapers toward both its upper and lower ends. The upper and lower parts of the body are divided by the marked carination between them. The most important feature of this jug type is that it does not have a defined neck. For this reason, vessels of this type are sometimes defined as mugs, especially when they have wider apertures (cf. Amiran, 1969, photo 134; Lachish IV, pls. 84:961-2). However, there is no doubt that all of them belong to the same family.

The carination (or MBD) often occurs in the lower third of the vessel's body (Figs. I-9:1-10). However, it is most commonly found in the middle third of the body (Figs. I-9:11-24). Many biconical jugs that exhibit this type of carination have squat bodies (nos. 11-18). In some later variations of this type, the carination is indistinct, and the contour of the body is closer to an ovoid form (nos. 22-24).

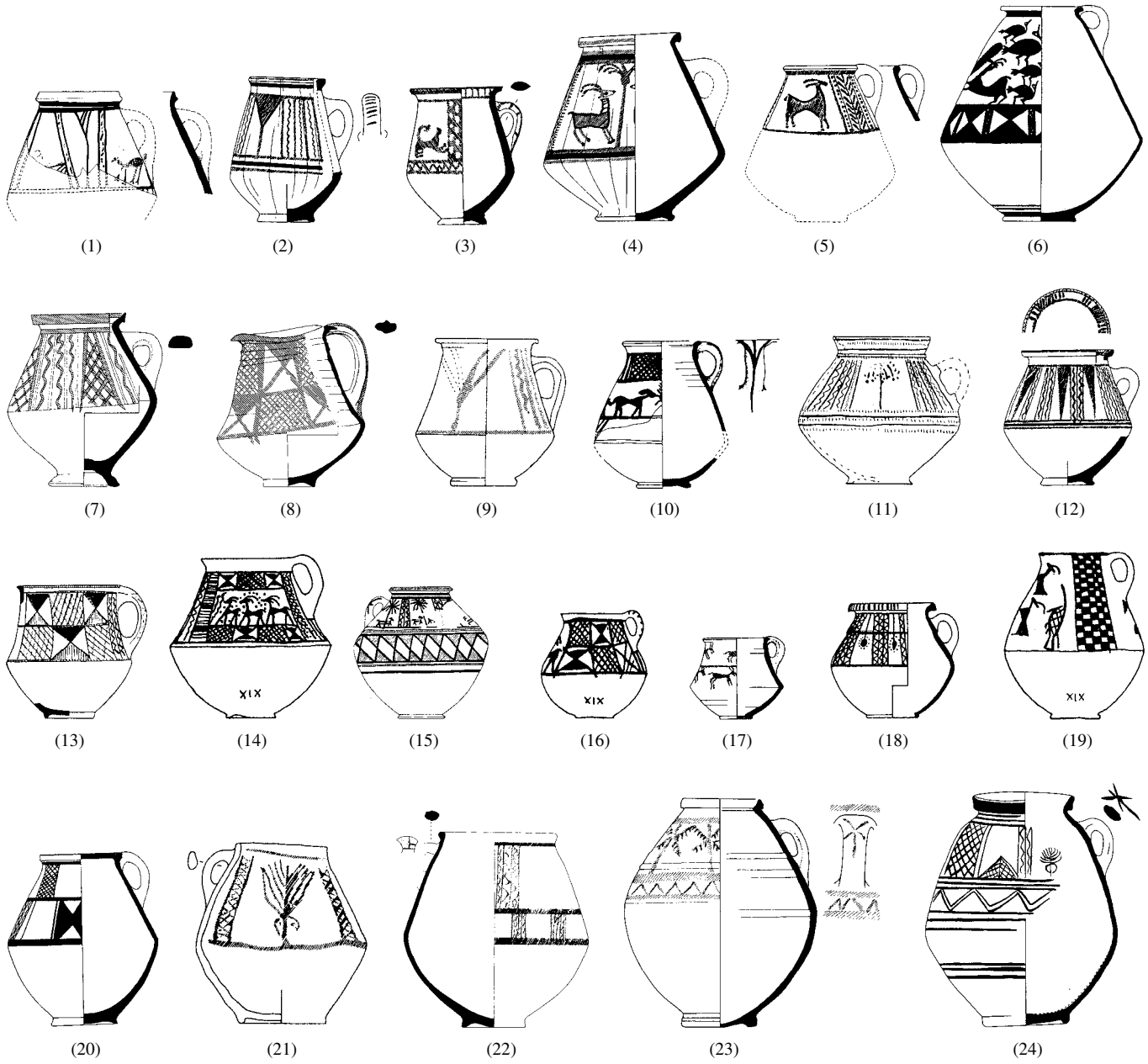


Fig. I-9. Biconical Jugs (Type 9: JG-biconical)

(1) (T. Qashish, fig. 100:13), Stratum VIIB, LB I, Area A, scale 1:10; **(2)** (Megiddo II, pl. 49:18), Stratum IX, Tomb 3018 C, LB I, scale 1:10; **(3)** the village of Zawata (Eisenstadt, et al, 2004, pl. 5:2), LB I-II, burial cave, scale 1:10; **(4)** (Megiddo II, pl. 58:2), Stratum VIII, LB IIA, scale 1:10; **(5)** (Megiddo II, pl. 58:1), Stratum VIII, LB IIA, scale 1:10; **(6)** (Megiddo Tombs, pl. 134) Tomb 912D, LB II, scale 1:10; **(7)** (T. Batash-Timnah III, pl. 37:12), Stratum VIII, LB IB-IIA, scale 1:10; **(8)** (T. Batash-Timnah III, pl. 54:1), Stratum VIIA, LB IIA, scale 1:10; **(9)** (Hazor V, fig. III.17:10), LB II, scale 1:10; **(10)** T. Sera‘ (Oren, 1985, fig. 6:1), Stratum IX, LB IIB-early Iron IA, scale 1:10; **(11)** (Lachish II, pl. 49:260), Structure II, LB IIA, scale 1:10; **(12)** (Megiddo II, pl. 58:3), Stratum VIII, Tomb 3006, LB IIA, scale 1:10; **(13)** (Lachish IV, pl. 84:963), Tomb 503 (FT. Structure III), LB IIB, scale 1:10; **(14)** T. el-Far‘ah (S), (Beth Pelet II, pls. 84:372J2 and 58:978), Tomb 978, LB IIB-Iron IA, scale 1:10; **(15)** (T. Yin‘am I, fig. 34:3), Stratum XIIA, early to mid LB IIB, scale 1:8; **(16)** T. el-Far‘ah (S), (Beth Pelet II, pls. 84:37J & 58:920), Tomb 920, LB IIB-early Iron IA, scale 1:10; **(17)** T. Rumeideh, Hebron (Peleg and Eisenstadt, pl. 3:11), LB II, burial cave, scale 1:10; **(18)** (Hazor II, pl. 152:5), LB IIA, scale 1:10; **(19)** T. el-Far‘ah (S), (Beth Pelet II, pls. 84:37J3 & 58:972), Tomb 972, LB IIB-early Iron IA, scale 1:10; **(20)** (Megiddo II, pl. 63:3), Stratum VIIB, scale 1:10; **(21)** (T. Deir ‘Alla-LBAS, fig. 5.14:19), Phase E, LB, scale 1:7.2; **(22)** (T. Deir ‘Alla-LBAS, fig. 4:11), LB, Phase E, scale 1:14.4; **(23)** (T. Yin‘am I, fig. 34:1), Stratum XIIA, early to mid LB IIB, scale 1:4; **(24)** (T. es-Sa‘idiyeh-Cem, fig. 11:2), Jug, Tomb 108, Iron I, scale 1:10.

I-1.1.6. Lentoid Flask (Class F: LF)

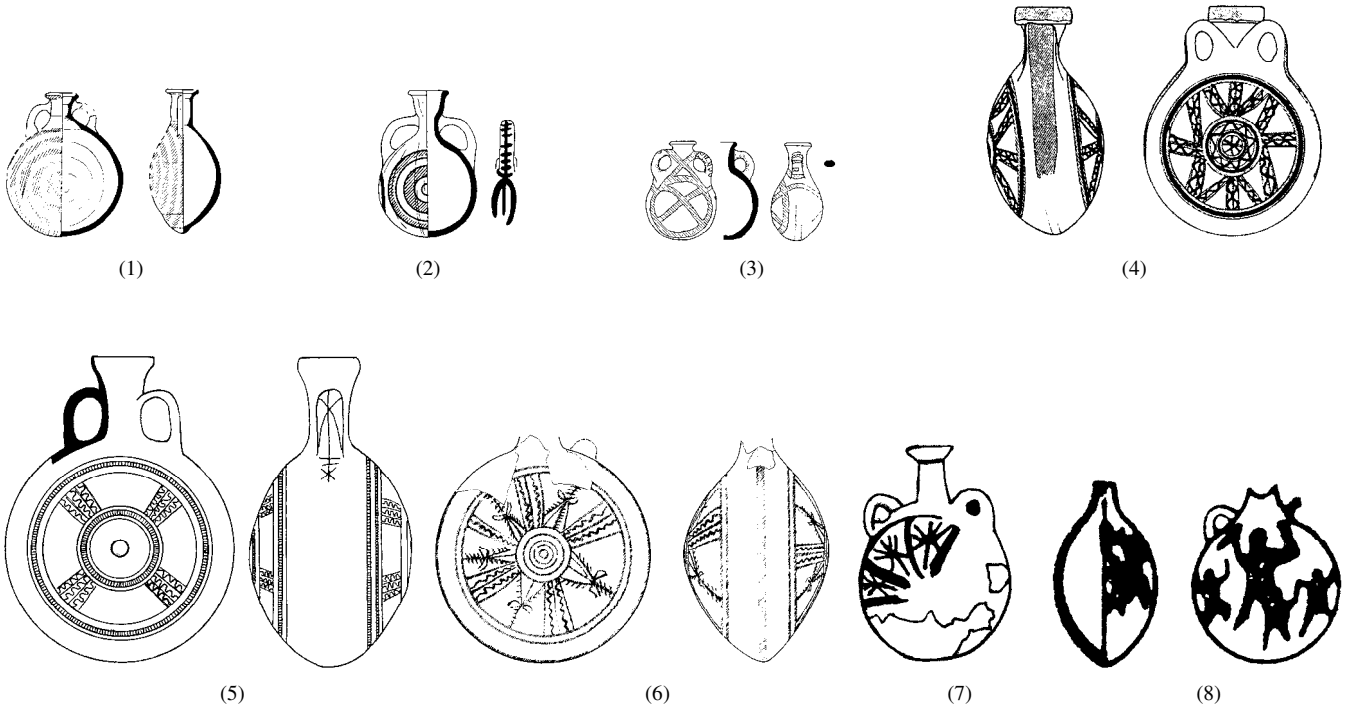
A typical lentoid flask is a vessel, which is manufactured by joining two platter bowls together, and then attaching the neck and two handles to the body (Amiran, 1969: 166). This vessel type is conventionally called a “lentoid flask” because of its body shape, or a “pilgrim flask” because of its assumed function as a portable liquid container. It is likely that ancient people could have easily carried it over their shoulders by connecting a rope to its two handles (cf. Aston, 1996, fig. 86:37).

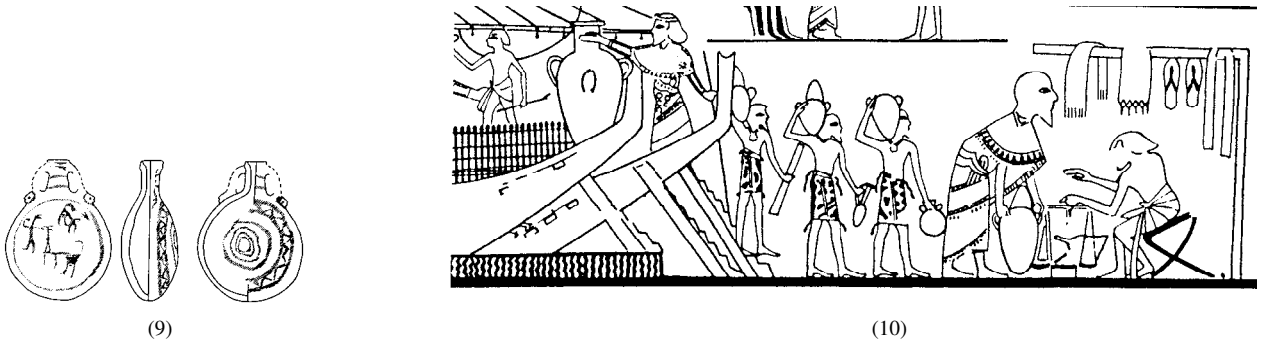
The lentoid flask appears in the trading scene that is painted on the walls of Tomb 162 at Thebes; this tomb belonged to an Egyptian official, Kenamūn, who probably flourished during the reign of Amenophis III. In this scene, a Canaanite (or Syrian) merchant holding a Canaanite jar stands before an Egyptian official. Behind him, a group of sailors are unloading similar jars from a ship. One of these sailors, just behind the merchant, is holding a lentoid flask with his left hand (Fig. I-10:10; cf. Davies & Faulkner, 1947: 40-46 & fig. 8).

According to Amiran, it is uncertain whether this vessel type is a Canaanite invention or the result of foreign inspiration. However, it is easily classified as part of the Canaanite pottery repertoire; from the time the vessel first appeared, it was most widely used within Canaan, as compared to other regions (Amiran, 1969: 166).

I-1.1.6.1. Necked Lentoid Flasks (Type 10: LF-necked)

Any lentoid flask that consists of a necked body with two loop-handles falls into this type. The main decorative zone of this vessel type is the entire circular surface of the body on both sides. Each side is commonly decorated with concentric circles, crossing lines, wavy lines, or zigzag patterns (Figs. I-10:1-5). Some lentoid flasks bear natural motifs such as trees, animals, and human figures (Figs. I-10:6-9).





(9) (10)

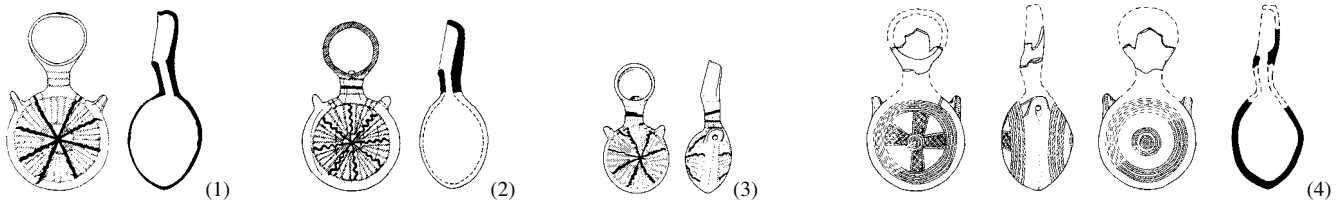
Fig. I-10. Necked Lentoid Flasks (Type 10: LF-necked)

(1) (T. Yin'am I, fig. 47:7), Stratum XIIA, early to mid LB IIB, scale 1:10; **(2)** (Megiddo II, pl. 72:9), Stratum VII, scale 1:10; **(3)** (T. Batash-Timnah III, pl. 60:25) Stratum VIA, LB IIB-early Iron IA, scale 1:10; **(4)** (Ashdod II-III, fig. 82:1), Stratum 7 (XIV), LB IIB; **(5)** (Lachish IV, pl. 84:956), Tomb 4034, middle of FT. Structure III to Iron I, scale 1:10; **(6)** (Ashdod V, fig. 23:8), Stratum XIII, Iron IA; **(7)** Amman, (Dajani, 1965, fig. 16, 2nd from the left in the 2nd row), Jabal Nuzha Tomb 2, LB IIB-Iron IA; **(8)** Amman, (Dajani, 1965, fig. 17:44), Jabal Nuzha Tomb 2, LB IIB-Iron IA; **(9)** (T. Deir 'Alla-LBAS, fig. 4.15:28), LB, Phase E, scale 1:7.2; **(10)** Thebes, (Davies and Faulkner, 1947, fig. 8), Tomb 162.

I-1.1.6.2. Spoon-mouthed Lentoid Flasks (Type 11: LF-spoon mouth)

This type is a unique variation of the lentoid flask, and it appears in Iron IA-B. It is characterized by a spoon attached to the body in the place of the neck. Most of the spoon-mouthed lentoid flasks have two lugs, instead of the loop-handles. These lugs, each of which has a narrow hole, are not actually handles. Rather, they were designed so that a rope could be tied through the holes for carrying the vessel on the shoulder.

Some of these vessels have been associated with the Philistines because of their bichrome decorations (cf. Figs. I-11:1-3; Amiran, 1969: 266 & 277, pl. 90:12-13; T. Dothan, 1982: 221-222).



(1) (2) (3) (4)

Fig. I-11. Spoon-mouthed Lentoid Flasks (Type 11, LF-spoon mouth)

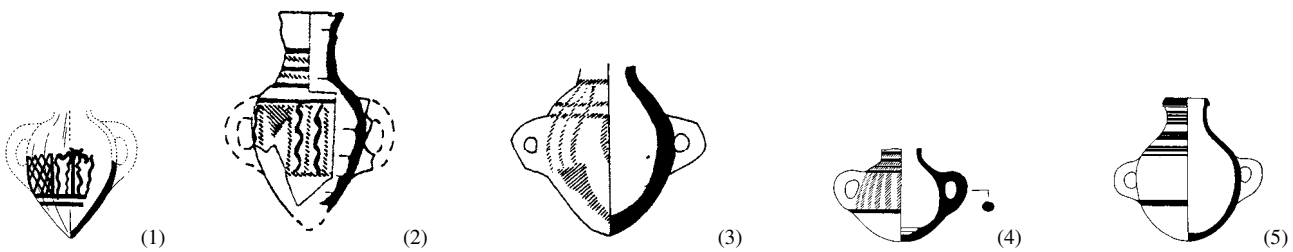
(1) (Megiddo II, pl. 74:16), Stratum VIB, scale 1:10; **(2)** (Megiddo II, pl. 80:7), Stratum VIA, scale 1:10; **(3)** (Megiddo IV, fig. 13.70:6), Level K-4, Iron I-II, scale 1:10; **(4)** (Yoqne'am II, fig. I.24:2), Stratum XVII, Iron I, scale 1:10.

I-1.1.7. Amphoriskos (Class G: AM)

When a jar is small or very small in size, it is called an *amphoriskos*. In shape, an amphoriskos is not different from a jar. However, the considerable difference in size between them indicates that they were probably used for different purposes.

I-1.1.7.1. Portable Amphoriskoi (Type 12: AM-portable)

This type was probably used as a portable liquid container since its base is either pointed or rounded. It is likely that this two-handled vessel could be carried in the same way as the lentoid flask. The body is often piriform, globular, or ovoid in shape.



(1) (2) (3) (4) (5)

Fig. I-12. Amphoriskoi (Type 12: AM-portable)

(1) (Megiddo II, pl. 64:3), Stratum VIIB, scale 1:10; **(2)** Beth-Shean, (Mullins, 2002, pl. 23:1), Stratum R1b, LB IB, scale 1:5; **(3)** (Beth-Shean VI-IV, fig. 50:10), Level VI, Iron IA, scale 1:5; **(4)** (Beth-Shean VII-VIII, fig. 25:5), Stratum VII, LB IIB, scale 1:10; **(5)** (Megiddo II, pl. 84:4), Stratum VI, Iron I, scale 1:10.

I-1.1.7.2. Storage Amphoriskoi (Type 13: AM-storage)

A vessel consisting of a high-necked, biconical or squat body with a stable base represents another type of amphoriskos. Amphoriskoi of this type mainly come from burial contexts. Particularly noteworthy assemblages come from the tombs at Tell el-Far'ah (North) (Figs. I-13:1-4), the northern cemetery of Beth-Shean (nos. 5-8), and from the "Jebusite burial place" in Jerusalem (nos. 9-14). Some of them are very small in size (for example, no. 9). It is probable that this vessel type was designed to be used as a burial gift.

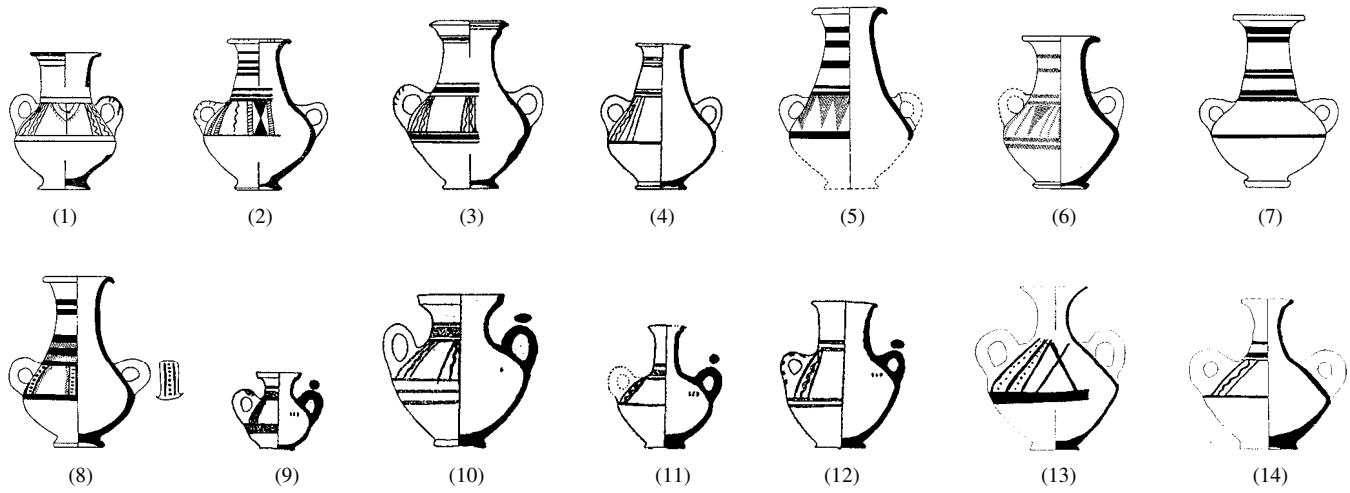


Fig. I-13. Storage Amphoriskoi (Type 13: AM-storage)

(1) T. el-Far'ah (N), (Vaux, 1951, fig. 9:10), LB, Tomb 11, scale 1:10; **(2)** T. el-Far'ah (N), (Vaux, 1951, fig. 9:12), LB, Tomb 11, scale 1:10; **(3)** T. el-Far'ah (N), (Vaux, 1951, fig. 9:11), LB, Tomb 11, scale 1:10; **(4)** T. el-Far'ah (N), (Vaux, 1951, fig. 14:14), MB IIB-LB I, Tomb 12, scale 1:10; **(5)** (Beth-Shean N. Cem., fig. 36:9) Tomb 27, LB I, scale 1:10; **(6)** (Beth-Shean N. Cemetery, fig. 39:21), Tomb 29A, scale 1:10; **(7)** (Beth-Shean N. Cemetery, fig. 36:11), Tomb 27, scale 1:10; **(8)** (Beth-Shean N. Cemetery, fig. 36:13), Tomb 27, scale 1:10; **(9)** (Jerusalem-JBP, fig. 5:1), scale 1:10; **(10)** (Jerusalem-JBP, fig. 5:2), scale 1:10; **(11)** (Jerusalem-JBP, fig. 5:5), scale 1:10; **(12)** (Jerusalem-JBP, fig. 5:7), scale 1:10; **(13)** Jericho (Bienkowski, 1986, fig. 32:6; cf. p. 60), Tomb 5, LB II; **(14)** Jericho (Bienkowski, 1986, fig. 32:5; cf. p. 60), Tomb 5, LB II.

I-1.1.8. Juglet (Class H: JGL)

The juglet is a vessel type that is difficult to define. It is not merely a smaller version of the jug. Juglets are more common in MB II, than LB. Scholars have generally used this term for two different vessel types of the MB II. One is the "dipper juglet," which is a single-handled, closed vessel with a pointed or rounded base. The other is the "perfume juglet," which is divided into two different sub-types: the cylindrical juglet and the piriform juglet. The former has a cylindrical body with a narrow neck, a single handle, and a stable base; the latter is characterized by its piriform body with a very narrow base. The "dipper juglet" varies in size, while the "perfume juglet" is usually very small to small in size. In the LB, both the cylindrical and the piriform "perfume juglets" became rare and gradually disappeared, while the "dipper juglet" continued to be in use.

I-1.1.8.1. Portable Juglet (Type 14: JGL-portable)

Any juglet with a pointed or rounded base is classified into this type group. In the LB, only the vessel known as a "dipper juglet" belonged to this group (Figs. I-14:1-2). Since pointed or rounded bases do not provide the vessel with sufficient standing stability, it can be assumed that the "dipper juglet" was used as a portable liquid container. It is part of the MB II pottery tradition and is more commonly found in this context than that of the LB.

It is known that this type of juglet was used as a "dipper" for drawing liquid from other jars and, as Ziffer mentions, "its form was designed specifically for this purpose" (Ziffer, 1990: 30). This interpretation is based on the archaeological fact that many juglets of this type have been found within jars or stuck in their mouths (cf. Ibid).

The function of a "dipper" may explain why this type of juglet is rarely decorated. On the other hand, the same logic could mean that the decorated "dipper juglet" served not as a dipper, but as a portable bottle. It is important to

note that the "dipper juglet" varies in size. Some of them are small enough to be put into a jar, but others are quite large and would only fit within huge pithoi.

In this regard, it is interesting that one of the Canaanite merchants depicted in the trading scene on the walls of Tomb 162 at Thebes is apparently carrying a decorated "dipper juglet," to which a rope is tied (Fig. I-14:5). It is unclear whether this vessel is hanging on his waist or held by his right hand. One may suppose that the merchant is carrying the vessel in order to demonstrate how to draw the liquid from the jars that he is going to sell and to show its quality. However, it is important to note that the juglet is decorated and that it is too large to be put into the Canaanite jars shown before him. Thus, the juglet shown in this scene seems to be used as a portable liquid container, rather than a dipper. In any case, it seems that the "dipper juglet" could be used not only as a dipper, but also as a portable bottle.

Fig. I-14. Juglets (Type 14: JGL-portable & Type 15: JGL-storage)

(1) (T. Batash-Timnah III, pl. 32:3), Stratum VIII, LB IB-IIA, scale 1:10; **(2)** Beth-Shean, (Mullins, 2002, pl. 61:8), UME, LB IIA, scale 1:10; **(3)** (Megiddo II, pl. 50:6), Stratum IX, LB I, scale 1:10; **(4)** (Megiddo Tombs, pl. 14:1), Tomb 877B1, LB II, scale 1:10; **(5)** Thebes, (Davies and Faulkner, 1947, fig. 8), Tomb 162.

I-1.1.8.2. Storage Juglet (Type 15: JGL-storage)

When a single-handled vessel with a stable base is very small to small in size, and its AI is greater than 300, it is defined as a storage juglet or "perfume juglet." This vessel is generally distinguished from jugs by its narrow neck and small size. Since it has a stable base, it is assumed that it was used as a household vessel (Fig. I-14:3).

The "perfume juglet" from the MB II tradition, similar to the one in Fig. I-14:3, nearly disappears during LB II. It seems that it was replaced by the Mycenaean stirrup-jar, or pyxis, and by their local imitations during this period. Some jug-shaped juglet forms were also used during the LB (Fig. I-14:4); it is probable that the juglets of such forms contained precious liquids.

I-1.1.9. Jar (Class I: JA)

When the VI of a medium to large-sized closed vessel is 115 or smaller, and the vessel is handled or is handle-less, it is defined as a jar.

I-1.1.9.1. Household Jars with Handles (Type 16: JA-H/handled)

A jar with a stable base is technically regarded as a household jar, since it is a convenient container for long-term storage in a fixed place. There are several variations of this type. Many of them have biconical bodies; some of them are necked (Figs. I-15:1-2), while others are not necked (Figs. I-15:3-4). Household jars with handles are mostly medium in size. However, there are also large examples of such jars (cf. Lachish II, pl. 50:266). The main decorative zone of the vessel is located on its shoulder.

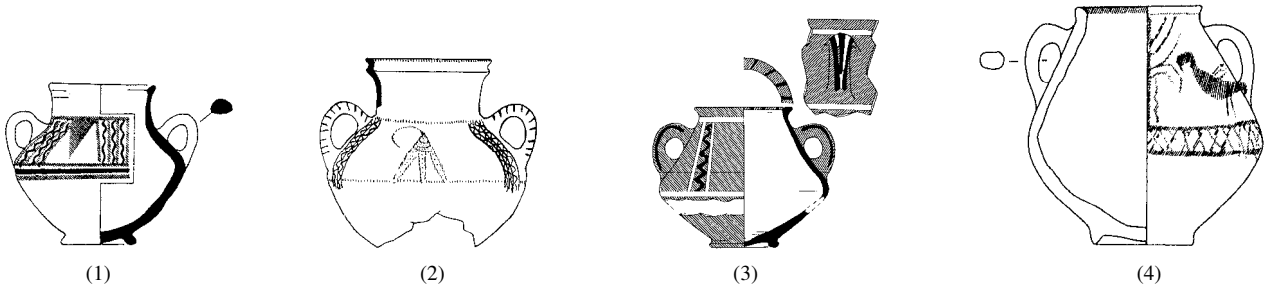


Fig. I-15. Household Jars with Handles (Type 16: JA-H/handled)

(1) Beth-Shean, (Mullins 2002, pl. 12:7), Stratum R2, LB IA, scale 1:10; **(2)** (Lachish IV, pl. 85:990), Tomb 571, the end of FT. Structure III to early Iron IA, scale 1:10; **(3)** (T. Batash-Timnah III, pl. 32:10), Stratum VIII, LB IB-IIA, scale 1:10; **(4)** (T. Deir 'Alla-LBAS, fig. 5.7:25), LB, Phase E, scale 1:7.2.

I-1.1.9.2. Household Jars without Handles (Type 17: JA-H/handle-less)

The examples of this type are handle-less variations of Type 15. A biconical body is common; some jars of this type are not necked (Figs. I-16:2-4). The main decorative zone is found on the shoulder.

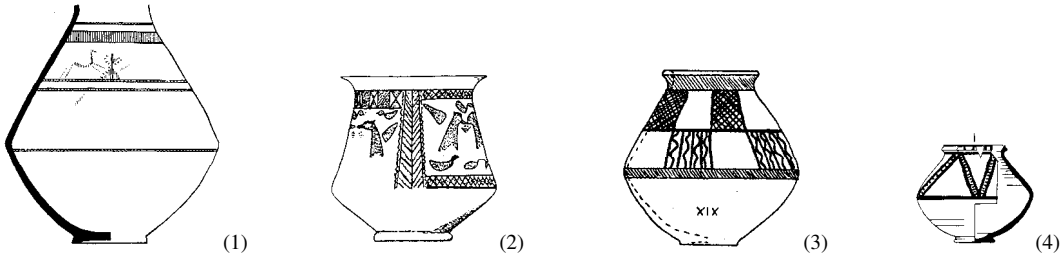


Fig. I-16. Household Jars without Handles (Type 17: JA-H/handle-less)

(1) (Lachish IV, pl. 85:991), Tomb 6007 (FT. Structure III), LB IIB, scale 1:10; **(2)** (E. Gezer II, fig. 336), "2nd Semitic", scale 1:10; **(3)** T. Jemmeh, (Beth Pelet II, pl. 85:41O), scale 1:10; **(4)** (T. Yin'am I, fig. 2:12), Stratum XIII, LB IIA, scale 1:10.

I-1.1.9.3. Handled Jars for Storage and Transportation (Type 18: JA-ST/handled)

Handled jars with pointed or rounded bases probably served as liquid containers that were designed for transportation, as well as storage.

Amiran divided handled jars into two classes: jars for trading and jars for everyday household use. According to Amiran, the jar for trading, known as the "Canaanite commercial jar," had thick walls, an oval or shouldered body, and a rounded or button-like base, and it was never decorated. On the other hand, a jar for everyday household use had thinner walls, a rounded base, and an ovoid body, and it was characterized by the decorations on its body and handles (Amiran, 1969: 140-143 & pls. 43-44).

However, it is important to note that the differences in shape between these two classes of jars are too minute to assume that each of them was designed for such separate purposes. Moreover, there are many decorated jars that are identical in shape with the "Canaanite-commercial-jar" type (see Figs. I-17:2-5).

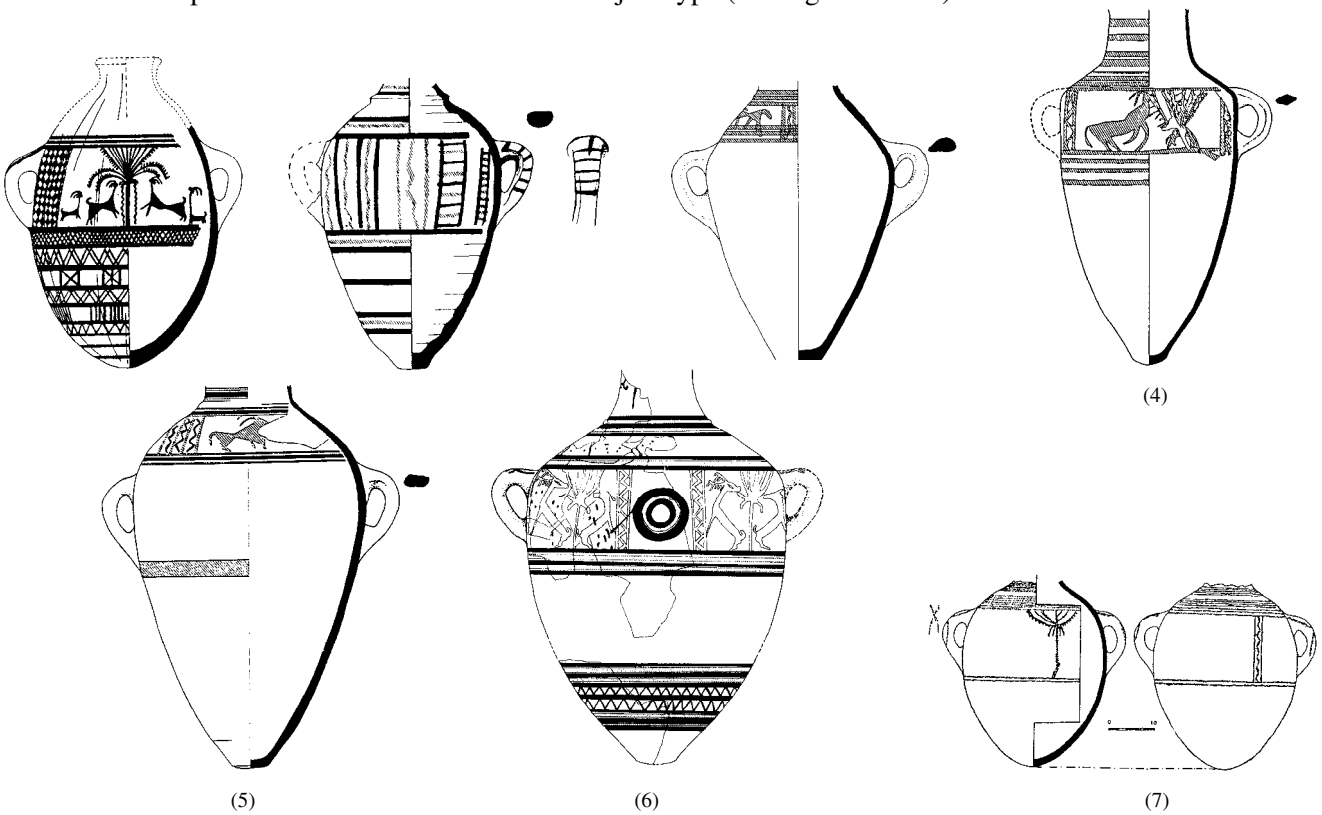


Fig. I-17. Handled Jars for Storage and Transportation (Type 18: JA-ST/handled)

(1) (Megiddo II, pl. 64:4), Stratum VIIB; **(2)** (T. Batash-Timnah III, pl. 31:1), Stratum VIII, LB IB-IIA, scale 1:10; **(3)** (T. Batash-Timnah III, pl. 25:4), Stratum VIII, LB IB-IIA, scale 1:10; **(4)** (T. Miqne-Ekron 1985-1987, pl. 5:13), Stratum IX (Phase 11C), Field INE, scale 1:10; **(5)** (T. Miqne-Ekron 1985-1987, pl. 7:1), Stratum IX (Phase 11A), Field INE, scale 1:10; **(6)** (T. Qashish, fig. 125), Stratum V or IV, LB IIB or Iron I, scale 1:10; **(7)** (E. ʻAfula, fig. 20:14), Tomb 4 in Eastern Cemetery (Stratum IIIB), Iron IA.

The function of a vessel is primarily associated with its basic shape and size. In this regard, any handled jars with a pointed or rounded base, regardless of the decoration, is most likely designed for the same primary purposes, namely those of storage and transportation.

The use of the "Canaanite-commercial-jar" type for long-distance transportation is well attested by the trading scene depicted in the wall painting found in Tomb 162 at Thebes. In the third register of this scene, a Canaanite (or Syrian) merchant holding a jar of this type is shown standing before an Egyptian official. On the right side of the same register, a group of Canaanite jars are lined up before another merchant (Figs. I-10:10 & I-14:5; Davies & Faulkner, 1947: 40-46, pl. 8; Amiran, 1969: 141).

Archaeological excavations also attest to the use of identical jars for the storage of various materials in the household context. In many cases, these jars are found leaning against objects, such as walls (cf. Ziffer, 1990: 28-30).

To be safely used within a household context, a jar with a pointed or rounded base needs a support like a jar-stand, or must be put into a pit. For this reason, jars with stable bases, such as the flat base, the disc base, and the ring base, are more convenient for household use than those with the pointed or rounded bases.

Nevertheless, archaeological excavations show that jars with pointed or rounded bases were more widely used than those with stable bases. It is probably because only the former could satisfy the demands of both of the consumer and the supplier, namely the capacity for storage and the stability for transportation.

In addition, we should take into account that the handled jars for storage and transportation were also needed in the domestic market, as well as in international trade. It is likely that jars used in the domestic market did not have a different shape from those used in international trades. Handled jars with pointed or rounded bases, and decorated with Canaanite decorative motifs such as trees and animals, were probably used in the domestic market as storage and transportation containers for Canaanite consumers.

I-1.1.9.4. Spouted Jar (Type 19: JA-spouted)

In Iron I, a unique type of jar appears. This jar has a carination between the neck and the upper body and a stable base. The MBD occurs on the lower third of the vessel. In particular, it is characterized by the spout attached to the upper body (Figs. I-18:1-5). The spout does not appear in some examples (Figs. I-18:6-7), but even these examples can be unmistakably identified with this group because of their characterizing shapes. Many jars of this type are painted.

At Yoqneʻam, a spouted jar was found in a cave known as the Oil Maker's House, which was part of an oil-extraction facility (Yoqneʻam II, fig. I.23:10, Stratum XVII, L. 2252, "Piazza," dwelling). It is probable that this jar was used as an oil container.

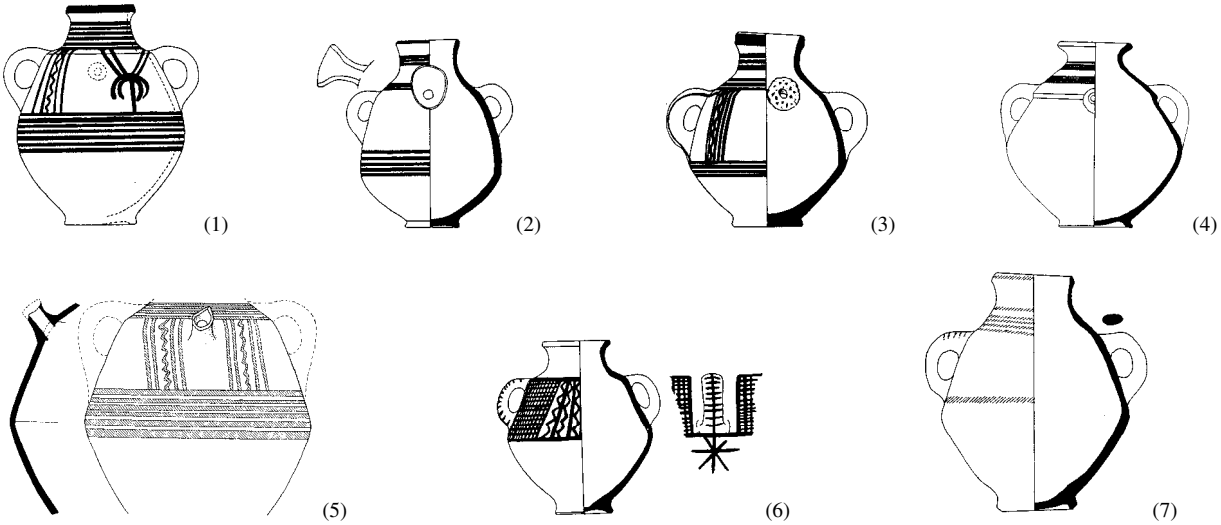


Fig. I-18. Spouted Jars (Type 19: JA-spouted)

(1) (Megiddo II, pl. 84:5), Stratum VI, scale 1:10; **(2)** (Megiddo II, pl. 84:7), Stratum VI, scale 1:10; **(3)** (Megiddo II, pl. 84:8), Stratum VI, scale 1:10; **(4)** (Megiddo II, pl. 77:13), Stratum VIA, Locus 2012, scale 1:10; **(5)** (Yoqneʻam II, fig. I.23:10), Stratum XVII, Iron IB, scale 1:10; **(6)** (Megiddo II, pl. 84:6), Stratum VI, scale 1:10; **(7)** (Beth-Shean VI-IV, fig. 52:5), Level VI, Iron IA, scale 1:10.

I-1.2. Vessels Types of Special Functions (Category II)

Vessels, which are not containers, are assumed to have served some special purpose. They include various vessel types for cultic purposes and for production. However, only three types of such vessels, the cult stand, the incense burner, and the strainer jug, belong to the painted Canaanite pottery repertoire of the LB-Iron I.

I-1.2.1. Cult Vessel (Class J: CV)

At Megiddo, the tradition of painted cult vessels dates back to the MB II. At least two types of painted cult vessels appear in the MB II strata: one is the cult stand (Megiddo II, pls. 15: 23; 47:10 & 16), and the other is the incense burner (Megiddo II, pl. 45:19). These painted types continue to occur in the LB-Iron I as well.

I-1.2.1.1. Cult Stand (Type 20: CV-stand)

The tower-shaped cult stand from Stratum VIIB at Megiddo (cf. Kempinsky, 1989: 82-85) is painted with various natural motifs, which apparently depict the "tree of life" theme (Fig. I-19:1). This theme also appears on a cult stand from Beth-Shean (Fig. I-19:4). Some cult stands are decorated with various geometric designs as is the case with one from the LB Sanctuary at Tell Deir 'Alla (Fig. I-19:2). Another cult stand from an Iron I context at the site bears human figures that appear to be performing a ritual dance (Fig. I-19:3). The handle-less cult stand from Stratum IX at Tel Sera' bears several horned quadruped representations. The natural motifs occurring on these cult stands may indicate that they had certain religious purposes.

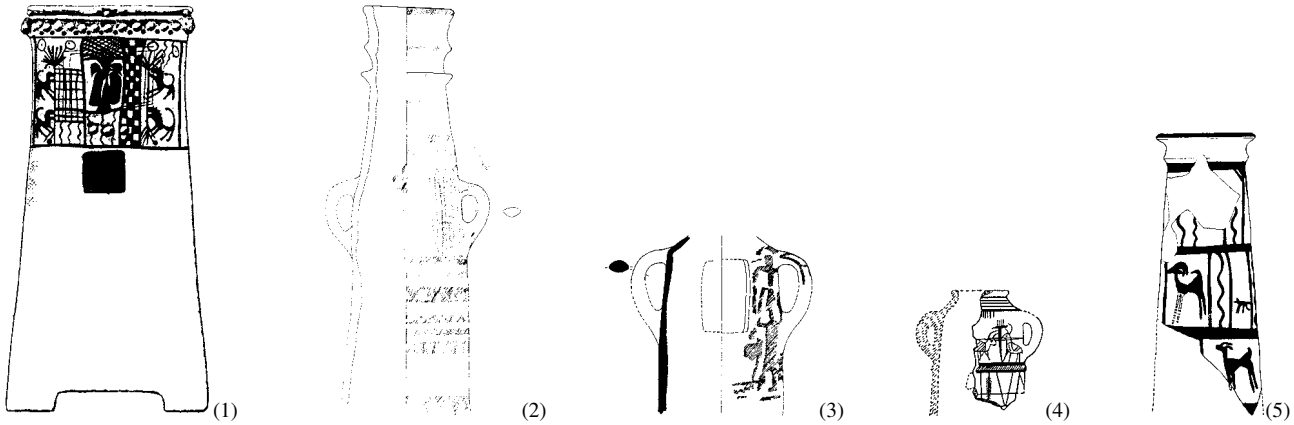


Fig. I-19. Cult Stands (Type 20: CV-stand)

(1) (Megiddo II, pl. 251:1), Stratum VIIB, scale 1:20; **(2)** (T. Deir 'Alla-LBAS, fig. 4:16), LB, Phase E, scale 1:14.4; **(3)** (T. Deir 'Alla I, fig. 57:51), Phase D, Iron I; **(4)** Beth-Shean, (FCTBS II:I, pl. 15:4), "Rameses III Level", scale 1:20; **(5)** T. Sera' (Oren, 1985, fig. 6:4), Stratum IX, LB IIB-early Iron IA, scale 1:10.

I-1.2.1.2. Incense Burner (Type 21: CV-incense burner)

The handle-less bowl with a high pedestal is generally interpreted as an incense burner (cf. Amiran, 1969: 302-306). This vessel type certainly appears as an incense burner in the wall-relief from the temple of Amun at Karnak, which depicts the capture of Ashkelon by the Egyptian troops in the time of Ramses II or Merneptah (Fig. II-20:4). When decorated, it is usually painted with simple horizontal bands (Figs. II-20:1-3).

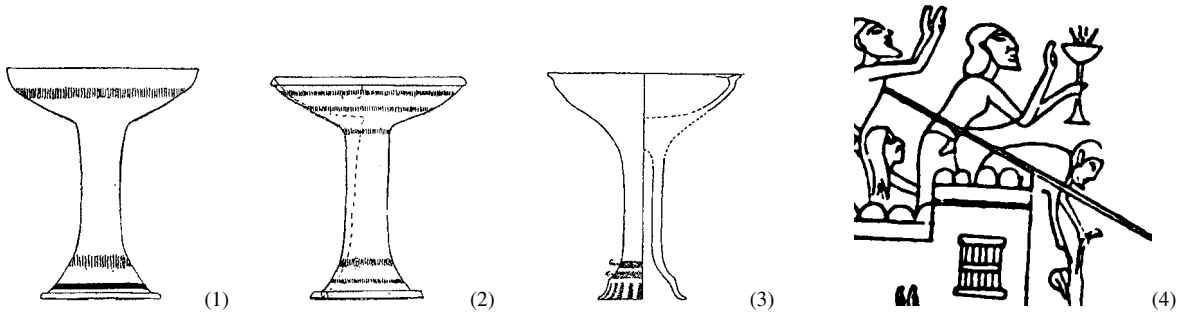


Fig. I-20. Incense Burners (Type 21: CV-incense burner)

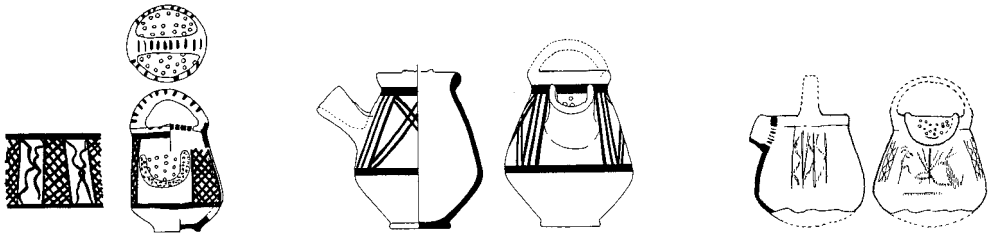
(1) T. el-'Ajjul, (Ancient Gaza I, pl. 38:17B1[1]), MB IIB-LB I (?); **(2)** T. el-'Ajjul, (Ancient Gaza I, pl. 38:17B4), MB IIB; **(3)** (Beth Shemesh, p 215, 2nd in 3rd line) Stratum III, Iron I; **(4)** A. Mazar, 1990, fig. 7:1 (cf. Redford, 1992, pl. 18).

I-1.2.2. Production Vessel Class K: (PV)

A single type of production vessel is known in the Canaanite painted pottery tradition of the LB-Iron I – it is the strainer jug.

I-1.2.2.1. Strainer Jug (Type 22: PV-strainer)

The strainer jug (or "beer jug") is thought to have been a vessel designed for producing beer or wine (cf. Dayagi-Mendels, 1999: 122). It is unclear whether this type of jug was a Canaanite invention or the result of foreign influence. However, their decorations belong to the Canaanite repertoire. The basket handle most likely indicates an Aegean influence.



(1) (2) (3)

Fig. I-21. Strainer Jugs (Type 22: PV-strainer)

(1) (Megiddo II, pl. 63:8), Stratum VIIB, scale 1:10; **(2)** (Megiddo II, pl. 63:7), Stratum VIIB, scale 1:10; **(3)** (Lachish IV, pl. 86:999), Tomb 523, Iron IA, 1:10.

I-2. METHOD FOR CLASSIFICATION OF DECORATIVE MOTIFS

I-2.1. Dissecting Decorations[1]: Preliminary Classification

For the classification of the decorative motifs and designs painted on Canaanite vessels, the present work uses the method of *dissecting* the whole decoration. The whole design of the decoration painted on each vessel is dissected into the *minimal decorative units*, which are no longer divided (cf. Friedrich, 1970: 335). The present work calls these units *basic motifs***.** The first step in analyzing a decorative design is the classification of its basic motifs. When two or more basic motifs form an independent decorative unit, this unit is called a *composite motif*. The basic motifs that form this unit must be identified before the composite motif can be analyzed.

A *motif* is generally defined as "an object or group of objects forming a distinct element of a design."[2] This word seems to be the best term to represent a decorative design element, such as a tree, a human figure, a bird, a double triangle, a running triangle, etc. The present research divides motifs into four categories: the natural motif, the abstract motif, the geometric motif, and the handle decoration motif.

A *natural motif* **(**Mn: Motif**-**natural**)** represents a form that is found in the visible world, including all animate objects, such as fishes, birds, quadrupeds, humans, etc. and various other inanimate objects (cf. Bliss & Macalister, 1902: 93), regardless of how much they are schematized, stylized, or abstracted. In principle, a natural motif can be identified as any form that is found in the visible world. Mythical motifs that are characterized by their unreal features are also attributed to this category, since they are in fact modified forms of objects found within the visible world.

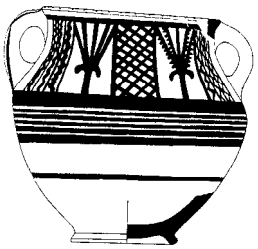
[1] In the present work, this term is, to some extent, in accord with what Friedrich calls "a *decoding strategy*", by which he means the way that the pottery painters of the Tarascan village in San José break down the decorative structure painted on a vessel (Friedrich, 1970: 337). The present work uses the term "decoding" to mean not only analyzing the design structure, but also interpreting the symbolic meaning of each motif and examining its cultural and socio-political implications as a whole (see Chapter V).

[2] The Oxford English Dictionary, 2nd Ed. Vol. X: 1127.

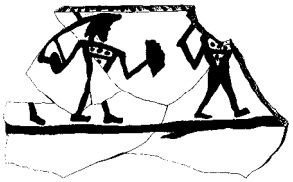
This definition of "natural motif" is justified because the term "nature" often denotes the "physical world," and the term "natural" is used to express something which has form in the physical world, "as opposed to the spiritual world."[3]

Any motif representing a single, independent, natural figure or object, which is identifiable in the visible world, is regarded as a *basic natural motif* (Mnb: Motif-natural/basic). The decoration on an Iron I krater found in a tomb at Megiddo depicts a clear example of a basic natural motif; in this example, single palm trees are independently placed within each of the metopes (Megiddo Tombs: pl. 9:2).

Not every object is regarded as an independent, basic natural motif. In a scene where two or more objects appear, it is particularly important to examine the relationship between the objects. For example, a sherd from Megiddo bears a scene depicting at least three warriors; each of them seems to be armed with a battle-axe and a shield (Tell el-Mutesellim I, pl. 24). In this case, each warrior holding a battle-axe and a shield is a basic natural motif. The weapons are not regarded as independent motifs because they are the belongings of the warrior. The warriors that are marching in a row create a scene; therefore they are part of a larger composite motif. If a battle-axe were to appear independently (separated from its owner), it would be considered an independent, basic natural motif.

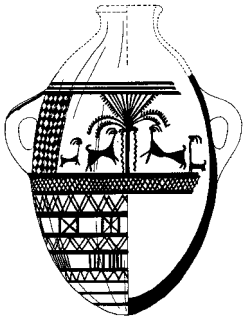


(Megiddo Tombs, pl. 9:2)

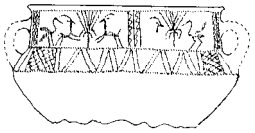


(T. el-Mutesellim I, pl. 24)

When two or more basic natural motifs form a scene, this is called a *composite natural motif* (Mnc: Motif-natural/composite). The best example of a composite natural motif is the "tree of life" motif, which usually consists of a tree flanked by animals. In this composite motif, the tree and each individual animal are considered independent basic motifs.



(Megiddo II, pl. 64:4)

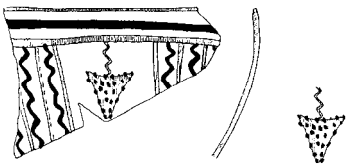


(Lachish II, pl. 48:250)

The term "abstract" has been chosen to describe any decorative motif, which is neither natural nor geometric. These motifs are called *abstract motifs* (Ma: Motif-abstract). The shapes of abstract motifs are not identified with any particular figure or object in the visible world, nor do they belong to any geometric group. In dictionaries, the term "abstract" often means "having only intrinsic form with little or no attempt at pictorial representation or narrative content."[4] In this regard, abstract motifs are different from natural motifs, which are primarily representational or pictorial in form.

Abstract motifs differ from geometric motifs, because each of them is regarded as an abstracted form of an original, natural object, even though their exact identity may be unknown. The following are examples of abstract motifs.

[3] Ibid: 242.
[4] Merriam Webster's Collegiate Dictionary, 10th Ed.: 5

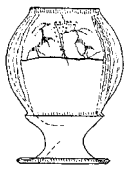


(Lachish II, pl. 61:4)

(Megiddo II, pl. 66:4)

Similar to natural motifs, some abstract motifs may symbolize something that is unidentifiable today, but it is often very difficult to clarify precisely what they symbolize.

Some scholars have identified the first example above (LB II; see also below) as a pubic triangle symbolizing the goddess Asherah. This is primarily because of the decorative design found on a goblet from the Foss Temple at Lachish in which animals flank the same motif; this is an exact parallel to the "tree of life" motif (Hestrin, 1987a: 212-223; Keel & Uehlinger, 1998: 72-73). This motif above is technically classified as an abstract motif.



(Lachish II, pl. 47:229)

When a scene (or composite motif) includes an abstract motif in addition to natural motifs, as depicted on the Lachish goblet above, it is called a *natural/abstract composite motif* (Mnac: Motif-natural/abstract **c**omposite).

Abstraction as the "singling out of some specific characteristic" occurs in all human expressions. "The process of abstraction occupies a long series of gradations, from an easily recognizable form to one that is, for the uninitiated, totally incomprehensible" (Giedion, 1962: 10). In fact, it is not difficult to find abstraction in the representations of natural motifs, especially those that are depicted in schematized, conventionalized, or stylized forms. Perhaps the most important result of abstraction is the invention of script and the development of proto-writing (Ibid: 11-12; cf. Robinson, 1995: 44). The present research only deals with the scripts that occur in conjunction with the painted decorations (Ma=script) on Canaanite pottery vessels. The only example of this is found on a jug from the Foss Temple at Lachish (Lachish II, pl. 51:287).

The third category includes any geometric form used as a decorative element. These forms are called *geometric motifs* (Mg: Motif-geometric). Every geometric design is broken into its basic units, each of which is directly composed of basic geometric elements, such as points (dots), lines, parabolas, circles, triangles, squares, etc. These are called *basic geometric motifs* (Mgb: Motif-geometric/basic). When two or more basic geometric motifs that belong to different Mgb groups are combined into a single geometric motif, this is called a *composite geometric motif* (Mgc: Motif-geometric/**c**omposite). A full discussion about the definitions of geometric motifs is presented in Chapter II.

Any marks painted on the handles of vessels are called *handle decoration motifs* (Mhd: Motif-handle decoration). These motifs fall into the fourth category. A handle decoration motif is separated from the larger decorative design on the body. Since the handle is a fringe location with limited space, it can only accommodate very simple motifs. For this reason, handle decoration motifs do not need any preliminary classification or analysis.

I-2.2. Dividing Motifs: Main Classification

In the main stage of classification, all motifs of each sub-category and category are divided into various classes, types, or sub-types, according to the proper criteria. The most commonly-used criterion is the *subject* that the motif depicts. This criterion is particularly useful when sorting natural motifs into classes. In general, it is not difficult to identify trees, quadrupeds, birds, fish, or human figures in Canaanite pottery paintings.

When dividing the natural motifs of a class into specific types, botanical/zoological features serve as an important criterion. In many cases, natural motifs that share noticeably common physical features fall into the same type. Some of these features are associated with a specific animal or tree species.

Another important criterion is the ways in which the motifs are drawn. When a group of motifs, which are characteristic of a specific period and geographic region, are drawn in a similar way, they are thought to be of the same "*style*."

Archaeologists and anthropologists have conventionally used the term "style" for describing the surface decoration of an object (Rice, 1987: 244), and have often applied terms like "representational", "naturalistic", "realistic", "abstract", "iconic", or "geometric" to describe the style:

> *"Styles are often described by common, though by no means intuitively comprehended, expressions such as representational, naturalistic, realistic, abstract, iconic, or geometric. The first three – representational, naturalistic, and realistic – refer to styles that constitute pictures of things portrayed more or less accurately, with emphasis on form. The last three – abstract, iconic, and geometric – are applied to styles in which the subject has been reduced to a selection of particular features regarded in some way (usually in symbolic content) as essential or basic: the full visual character is not elaborated"* (Ibid, 1987: 247).

The problem, however, is that the criteria used by archaeologists and anthropologists to distinguish between these "styles" are not always clear. They regard an object as "naturalistic," when it is "portrayed more or less accurately" as a decorative motif, even though the term "naturalistic" generally means "aiming at a close reproduction of nature" or "realistic" (cf. Shepard, 1957: 259). In some cases, "naturalistic" serves as a contrasting term for the terms "stylized" (cf. Goff, 1963: 51; Frankfort, 1970: 33) or "geometric" (cf. Emberling, 1999: 288).

In art history, these terms – "naturalistic" and "realistic" – have quite different connotations from those that some archaeologists and anthropologists have intended in their use.

In his study on the symbolism of prehistoric art, Giedion refers to this problematic use of the term "naturalistic" in archaeology and anthropology:

> *"Supreme among subjects of primeval art is the sacred animal. Without doubt there are many clearly recognizable outlines of animals – many representations which can be identified with absolute certainty. Yet, it is very doubtful whether we can call this art naturalistic. Even when the outlines seem clearly to depict natural features, they are elusive. …. Primeval art is never naturalistic. There was no naturalistic art in prehistory. Naturalistic art, as we know it, is an art which imitates the appearance of things, not as they are in reality, but as they appear at one moment from the point of view of a single spectator. This is the effect of perspective*" (Giedion, 1962: 18).

Ancient Egyptian painters have also created many remarkable artistic works, in which objects are depicted quite accurately. However, to art historians, they are far from being naturalistic or realistic:

> *"The Egyptian painters had a very different way from ours of representing real life. Perhaps this is connected with the different purpose their paintings had to serve. What mattered most was not prettiness but completeness. It was the artists' task to preserve everything as clearly and permanently as possible. So they did not set out to sketch nature as it appeared to them from any fortuitous angle. They drew from memory, according to strict rules which ensured that everything that had to go into the picture would stand out in perfect clarity"* (Gombrich, 1995: 60).

> *"Here as always, Egyptian art is not based on what the artist could see at a given moment, but rather on what he knew belonged to a person or a scene"* (Ibid: 62).

In addition, similar to their Egyptian counterparts, the artistic works of the ancient Mesopotamians are not naturalistic either. This is primarily because art in ancient Mesopotamian civilization served as a means of boasting and propaganda for the rulers of a society (Ibid: 70-73).[5]

The origin of art still remains unclear, whether it was rooted in "the human desire for adornment," "man's anxiety and fear," ritual and magic, or something else (Giedion, 1962: 2-3). Nevertheless one must take into account that the art of the ancient Egyptian and Mesopotamian civilizations, as well as that of prehistoric societies, was apparently associated with manipulating the power of magic. That is to say, the people who lived in the prehistoric

[5] It is the ancient Greeks, according to Gombrich, who first began to separate the art from the world of magic and to express "what they see" instead of "what they know" in their drawings and statues. This new and fundamental change in the attitude of the ancient people toward the visible world/nature has become a tradition for later artists (Ibid: 39-97); for example, the impressionists try to express the impressions of things as they appear at one moment in time (cf. Ibid: 500-533).

periods apparently believed that they could manipulate the power of magic by drawing or engraving images or by making statues. This kind of belief continued to be predominant in ancient Mesopotamia and Egypt (Gombrich, 1995: 39-43; 61; 70-72). Ethnographic studies show that the belief in the magical power of art still exists in primitive societies today (David, Sterner & Gavua, 1988: 365-389).

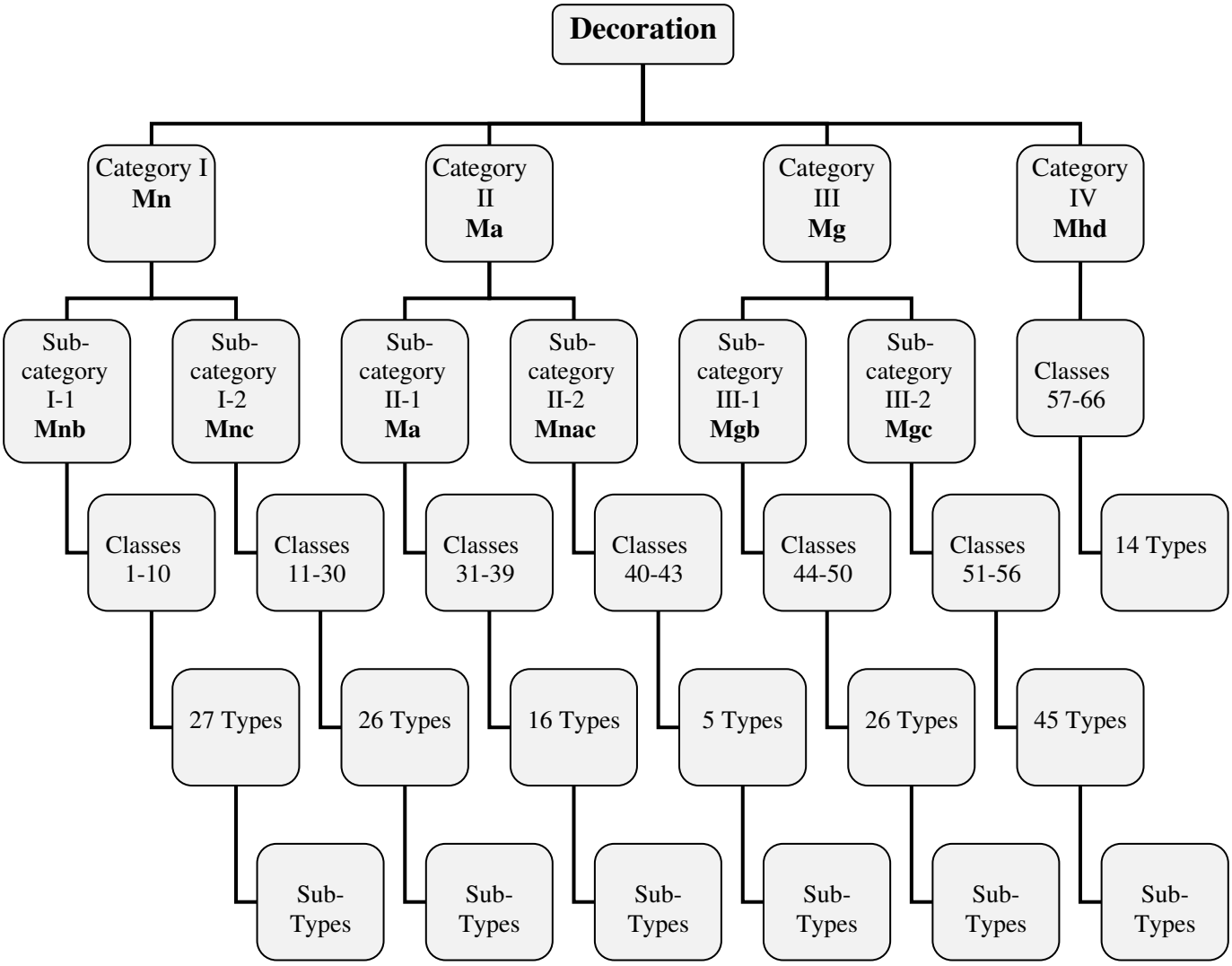
Thus it seems irrelevant to use the terms "naturalistic" and "realistic" to describe the styles of natural motifs occurring in Canaanite pottery paintings. The same applies to the other terms mentioned above, such as "representational", "schematized", and "iconical."

Instead, in Canaanite pottery paintings it is possible to detect five styles of depiction for natural motifs (see Chapter II) that are called the "silhouette style," the "line-drawing style," the "bichrome style," the "linear style," and the "double-triangle style". The last two styles represent two sub-types of the horned quadruped type. A type with human figures is also characterized by the double-triangle style.

Unlike the natural motifs, the abstract motifs are not classified according to their subject, because it is difficult to determine what they are depicting. In addition, because style is not a defining characteristic, it is not a useful criterion for classifying abstract motifs. The only useful criterion is the similarity in shape. However, many abstract motifs are difficult to classify according to any criterion, and thus, they fall into the miscellaneous group.

Six *basic geometric shapes* including dots, straight lines, parabolas, triangles, squares, and circles, represent the six classes of basic geometric motifs. Each basic geometric motif falls into a class according to its basic shape. Many types and sub-types of each class are determined by the *patterns* that the basic geometric shape generates. In the present work, the pattern means any geometric form consisting of regularly-repeated parts. A few isolated motifs are grouped into the class of miscellanea.

The whole process of classifying the motifs is summarized by the diagram presented below:



I-2.3. Classification Codes

When the preliminary classification of the decorations is completed, and when the proper criteria for dividing the motifs into classes, types, and sub-types has been established, one can begin classifying the basic motifs into groups according to the criteria. Each of the classes, types and sub-types is represented by a *classification code*. The classification codes usually consist of the abbreviations of the key words used for defining the motifs that represent the classes, the types or sub-types; they sometimes include complete words that characterize the motifs.

The classification code of each motif is designed to serve two purposes. First, it functions as a summary description of the motif. Second, it indicates the motif's location within the classification system. The classification codes of the decorative motifs classified by the present work are listed below.

Classification Codes
Category I: Natural Motif (Mn: Motif-natural)
Sub-category I-1: Basic Natural Motif (Mnb: Motif-natural/basic)
Class 1: Mnb=T (Tree)
Type 1-1: Mnb=T-date-palmA (a date-palm motif characterized by the clear separation between the upper and the lower branches)
Sub-type 1-1/1: Mnb=T-date-palmA1 Sub-type 1-1/2: Mnb=T-date-palmA2 Sub-type 1-1/3: Mnb=T-date-palmA3 Sub-type 1-1/4: Mnb=T-date-palmA4 Sub-type 1-1/5: Mnb=T-date-palmA5 Sub-type 1-1/6: Mnb=T-date-palmA6 Sub-type 1-1/7: Mnb=T-date-palmA7 Sub-type 1-1/8: Mnb=T-date-palmA8 Sub-type 1-1/9: Mnb=T-date-palmA9 Sub-type 1-1/10: Mnb=T-date-palmA10 Sub-type 1-1/11: Mnb=T-date-palmA11 Sub-type 1-1/12: Mnb=T-date-palmA12 Sub-type 1-1/13: Mnb=T-date-palmA13 Sub-type 1-1/14: Mnb=T-date-palmA14 Sub-type 1-1/15: Mnb=T-date-palmA/lotus-papyrus Sub-type 1-1/16: Mnb=T-date-palmA/wavy line1 Sub-type 1-1/17: Mnb=T-date-palmA/poled circle Sub-type 1-1/18: Mnb=T-date-palmA/wavy line1/poled circle
Type 1-2: Mnb=T-date-palmB (a date-palm motif with branches shaped like bird wings)
Sub-type 1-2/1: Mnb=T-date-palmB1 Sub-type 1-2/2: Mnb=T-date-palmB2 Sub-type 1-2/3: Mnb=T-date-palmB3
Type 1-3: Mnb=T-miscellanea
Sub-type 1-3/1: Mnb=T-miscellanea1 Sub-type 1-3/2: Mnb=T-miscellanea2 Sub-type 1-3/3: Mnb=T-miscellanea3 Sub-type 1-3/4: Mnb=T-miscellanea4 Sub-type 1-3/5: Mnb=T-miscellanea5 Sub-type 1-3/6: Mnb=T-miscellanea6 Sub-type 1-3/7: Mnb=T-miscellanea
Class 2: Mnb=FL (Flower)
Type 2-1: Mnb=FL-lotus/papyrus Type 2-2: Mnb=FL-miscellanea

Class 3: Mnb=Q (Quadruped)
Type 3-1: Mnb=Q-horned (Quadruped/horned)
Sub-type 3-1/1: Mnb=Q-horned1 (a miscellaneous group) Sub-type 3-1/2: Mnb=Q-horned2 (the double-triangle style) Sub-type 3-1/3: Mnb=Q-horned3 (the linear style)
Type 3-2: Mnb=Q-deer
Sub-type 3-2/1: Mnb=Q-deer-m (male) Sub-type 3-2/2: Mnb=Q-deer-f (female)
Type 3-3: Mnb=Qd (Quadruped/domesticated)
Sub-type 3-3/1: Mnb=Qd-donkey
Type 3-4. Mnb=Qp (Quadruped/predator)
Sub-type 3-4/1: Mnb=Qp-fox Sub-type 3-4/2: Mnb=Qp-leopard Sub-type 3-4/3: Mnb=Qp-lion
Type 3-5: Mnb=Q-miscellanea
Class 4: Mnb=B (Bird)
Type 4-1: Mnb=B-ostrich Type 4-2: Mnb=B-crane Type 4-3: Mnb=B-forked tail
Sub-type 4-3/1: Mnb=B-forked tail1 Sub-type 4-3/2: Mnb=B-forked tail2
Type 4-4: Mnb=B-miscellanea
Class 5: Mnb=F (Fish)
Type 5-1: Mnb=F-fish
Class 6: Mnb=CR (Crab)
Type 6-1: Mnb=Cr-crab
Class 7: Mnb=S (Snake)
Type 7-1: Mnb=S-wavy Type 7-2: Mnb=S-mythological
Class 8: Mnb=I (Insect)
Type 8-1: Mnb=I-scorpion
Class 9: Mnb=H (Human)
Type 9-1: Mnb=H-double triangle (human figures in the double-triangle style) Type 9-2: Mnb=H-arms/U-shaped (human figures characterized by the U-shaped arms) Type 9-3: Mnb=H-warrior Type 9-4: Mnb=H-musician Type 9-5: Mnb=H-dancing Type 9-6: Mnb=H-miscellanea
Class 10: Mnb=D (Deity)
Type 10-1: Mnb=D-serpent slayer Type 10-2: Mnb=D-animal feeder
Sub-category I-2: Composite Natural Motif (Mnc: Motif-natural/composite)
Class 11: Mnc=T+T (Tree + Tree)
Type 11-1: Mnc=T+T (Tree + Tree)
Class 12: Mnc=FL+FL (Flower + Flower)
Type 12-1: Mnc=FL+FL (Flower + Flower)
Class 13: Mnc=Q+Q (Quadruped + Quadruped)
Type 13-1: Mnc=Q+Q/herd Type 13-2: Mnc=Q+Q/hunting Type 13-3: Mnc=Q+Q/suckling
Class 14: Mnc=B+B (Bird + Bird)
Type 14-1: Mnc=B+B (Bird + Bird)
Class 15: Mnc=F+F (Fish + Fish)

Type 15-1: Mnc=F+F (Fish + Fish)
Class 16: Mnc=H+H (Human + Human)
Type 16-1: Mnc=H+H/1 (Warrior + Warrior) Type 16-2: Mnc=H+H/2 (Dancer + Dancer)
Class 17: Mnc=H+T (Human + Tree)
Type 17-1: Mnc=H+T (Human + Tree)
Class 18: Mnc=H+B (Human + Bird)
Type 18-1: Mnc=H+B (Human + Bird)
Class 19: Mnc=H+Q (Human + Quadruped)
Type 19-1: Mnc=H+Q (Human + Quadruped)
Class 20: Mnc=D+Q (Deity + Quadruped)
Type 20-1: Mnc=D+Q (Deity + Quadruped)
Class 21: Mnc=D+S (Deity + Snake)
Type 21-1: Mnc=D+S (Deity + Snake)
Class 22: Mnc=Q+B (Quadruped + Bird)
Type 22-1: Mnc=Q+B (Quadruped + Bird)
Class 23: Mnc=Q+I (Quadruped + Insect)
Type 23-1: Mnc=Q+I (Quadruped + Insect)
Class 24: Mnc=T+Q (Tree + Quadruped)
Type 24-1: Mnc=T+Q/1 (a tree flanked by quadrupeds on either side) Type 24-2: Mnc=T+Q/2 (a tree flanked by quadrupeds on one side) Type 24-3: Mnc=T+Q/3 (a tree and a quadruped being pursued by a predator)
Class 25: Mnc=T+B (Tree + Bird)
Type 25-1: Mnc=T+B/1 (a tree flanked by birds on either side) Type 25-2: Mnc=T+B/2 (a tree flanked by birds on one side)
Class 26: Mnc=T+Q+B (Tree + Quadruped + Bird)
Type 26-1: Mnc=T+Q+B (Tree + Quadruped + Bird)
Class 27: Mnc=T+Q+F (Tree + Quadruped + Fish)
Type 27-1: Mnc=T+Q+F (Tree + Quadruped + Fish)
Class 28: Mnc=FL+Q (Flower + Quadruped)
Type 28-1: Mnc=FL+Q (Flower + Quadruped)
Class 29: Mnc=FL+B (Flower + Bird)
Type 29-1: Mnc=FL+B (Flower + Bird)
Class 30: Mnc=FL+Q+B (Flower + Quadruped + Bird)
Type 30-1: Mnc=FL+Q+B (Flower + Quadruped + Bird)

Category II: Abstract Motif (Ma: Motif-abstract)
Sub-category II-1: Abstract Motif (Ma: Motif-abstract)
Class 31: Ma=triangle
Type 31-1: Ma=triangle1 (“pubic triangle”) Type 31-2: Ma=triangle2 (a dot-filled reverse triangle) Type 31-3: Ma=triangle3 (a reverse triangle with a vertical line connected to its lower vertex) Type 31-4: Ma=triangle4 (a regular triangle with a wavy or straight line attached to its lower side)
Class 32: Ma=poled circle
Type 32-1: Ma=poled circle1 (a poled circle surrounded by dots) Type 32-2: Ma=poled circle2 (a poled circle with a dot at its center)
Class 33: Ma=double-triangle
Type 33-1: Ma=double triangle1 (vertical) Type 33-2: Ma=double triangle2 (horizontal)
Class 34: Ma=circle

Type 34-1: Ma=circle1 (a concentric circle as an abstract motif)
Type 34-2: Ma=circle2 (a "spoked wheel" as an abstract motif)
Class 35: Ma=wavy line
Type 35-1: Ma=wavy line1 (simple wavy lines that play an independent role in a scene)
Type 35-2: Ma=wavy line2 (a group of wavy lines that form a particular shape)
Class 36: Ma=pole
Type 36-1: Ma=pole (a pole-shaped object in a "tree of life" arrangement)
Class 37: Ma=dot (a group of dots that appear independently in a scene alongside natural motifs)
Type 37-1: Ma=dot
Class 38: Ma=script (any inscription that appears with natural motifs)
Type 38-1: Ma=script
Class 39: Ma=miscellanea
Type 39-1: Ma=miscellanea
Sub-category II-2. Natural/Abstract Composite Motif (Mnac: Motif-natural/abstract/composite)
Class 40: Mnac=T+Ma (Tree Group)
Type 40-1: Mnac=T+Ma
Class 41: Mnac=T+Q/B+Ma ("Tree of Life" Group)
Type 41-1: Mnac=T+Q/B+Ma
Class 42: Mnac=Q/B+Ma
Type 42-1: Mnac=Q/B+Ma/1 ("Symbol of Life" Group)
Type 42-2: Mnac=Q/B+Ma/2
Class 43: Mnac=miscellanea
Type 43-1: Mnac=miscellanea

Category III: Geometric Motif (Mg: Motif-geometric) * from now on
Sub-category III-1: Basic Geometric Motif (Mgb: Motif-geometric/basic)
Class 44: Mgb=Dt (Dot)
Type 44-1: Mgb=Dt-running dot
Sub-type 44-1/1: Mgb=Dt-running dot/pattern-h (* pattern-h: horizontally-running)
Sub-type 44-1/2: Mgb=Dt-running dot/pattern-v (* pattern-v: vertically-running)
Sub-type 44-1/3: Mgb=Dt-running dot/pattern-d (* pattern-d: diagonally-running)
Sub-type 44-1/4: Mgb=Dt-running dot/pattern-zigzag (* pattern-zigzag: running in zigzag)
Sub-type 44-1/5: Mgb=Dt-running dot/pattern-in circle (* pattern-in circle: running in circle)
Type 44-2: Mgb=Dt-dot/filling
Type 44-3: Mgb=Dt-miscellanea
Class 45: Mgb=Ln (Straight line)
Type 45-1: Mgb=Ln-single line
Sub-type 45-1/1: Mgb=Ln-single line-h (* -h: horizontal)
Sub-type 45-1/2: Mgb=Ln-single line-v (* -v: vertical)
Type 45-2: Mgb=Ln-parallel lines
Sub-type 45-2/1: Mgb=Ln-parallel lines-h
Sub-type 45-2/2: Mgb=Ln-parallel lines-v
Type 45-3: Mgb=Ln-straight lines/pattern-zigzag
Sub-type 45-3/1: Mgb=Ln-straight lines/pattern-zigzag1
Sub-type 45-3/2: Mgb=Ln-straight lines/pattern-zigzag2
Sub-type 45-3/3: Mgb=Ln-straight lines/pattern-zigzag3
Sub-type 45-3/4: Mgb=Ln-straight lines/pattern-zigzag4
Sub-type 45-3/5: Mgb=Ln-straight lines/pattern-zigzag5
Sub-type 45-3/6: Mgb=Ln-straight lines/pattern-zigzag6

Sub-type 45-3/7: Mgb=Ln-straight lines/pattern-zigzag7
Sub-type 45-3/8: Mgb=Ln-straight lines/pattern-zigzag1 in circle
Sub-type 45-3/9: Mgb=Ln-straight lines/pattern-zigzag2 in circle
Type 45-4: Mgb=Ln-slash/pattern
Sub-type 45-4/1: Mgb=Ln-slash/pattern-h
Sub-type 45-4/2: Mgb=Ln-slash/pattern-v
Sub-type 45-4/3: Mgb=Ln-slash/herringbone pattern-h
Sub-type 45-4/4: Mgb=Ln-slash/herringbone pattern-v
Type 45-5: Mgb=Ln-ladder shape
Sub-type 45-5/1: Mgb=Ln-ladder shape-h
Sub-type 45-5/2: Mgb=Ln-ladder shape-v
Sub-type 45-5/3: Mgb=Ln-ladder shape/pattern-zigzag
Sub-type 45-5/4: Mgb=Ln-ladder shape/rounded
Type 45-6: Mgb=Ln-cross
Sub-type 45-6/1: Mgb=Ln-cross/shape1
Sub-type 45-6/2: Mgb=Ln-cross/shape2
Sub-type 45-6/3: Mgb=Ln-cross/pattern-v
Sub-type 45-6/4: Mgb=Ln-cross/pattern-h
Sub-type 45-6/5: Mgb=Ln-cross/pattern-d
Sub-type 45-6/6: Mgb=Ln-cross/net pattern-v
Sub-type 45-6/7: Mgb=Ln-cross/net pattern-h
Sub-type 45-6/8: Mgb=Ln-cross/net pattern-d
Type 45-7: Mgb=Ln-X-shape
Sub-type 45-7/1: Mgb=Ln-X-shape1
Sub-type 45-7/2: Mgb=Ln-X-shape2
Sub-type 45-7/3: Mgb=Ln-X-shape3
Sub-type 45-7/4: Mgb=Ln-X-shape1/pattern-h
Sub-type 45-7/5: Mgb=Ln-X-shape1/pattern-v
Sub-type 45-7/6: Mgb=Ln-X-shape2/pattern-h
Sub-type 45-7/7: Mgb=Ln-X-shape/net pattern-h
Sub-type 45-7/8: Mgb=Ln-X-shape/net pattern-v
Type 45-8: Mgb=Ln-Y-shape
Sub-type 45-8/1: Mgb=Ln-Y-shape
Sub-type 45-8/2: Mgb=Ln-Y-shape/pattern-h
Type 45-9: Mgb=Ln-strokes
Type 45-10: Mgb=Ln-crossing lines
Sub-type 45-10/1: Mgb=Ln-crossing lines/circle design
Sub-type 45-10/2: Mgb=Ln-crossing lines/8-spoked square
Class 46: Mgb=Pb (Parabola)
Type 46-1: Mgb=Pb-wavy line
Sub-type 46-1/1: Mgb=Pb-wavy line-h
Sub-type 46-1/2: Mgb=Pb-wavy line-v
Sub-type 46-1/3: Mgb=Pb-wavy line-d (* -d: diagonal)
Sub-type 46-1/4: Mgb=Pb-wavy line/pattern-zigzag1
Sub-type 46-1/5: Mgb=Pb-wavy line/pattern-zigzag2
Sub-type 46-1/6: Mgb=Pb-wavy line/pattern-zigzag3
Sub-type 46-1/7: Mgb=Pb-wavy line/pattern-zigzag4
Sub-type 46-1/8: Mgb=Pb-wavy line/shape-cross
Sub-type 46-1/9: Mgb=Pb-wavy line/shape-radiation
Sub-type 46-1/10: Mgb=Pb-wavy line/rounded
Sub-type 46-1/11: Mgb=Pb-wavy line/flaring
Sub-type 46-1/12: Mgb=Pb-wavy line/crossing
Type 46-2: Mgb=Pb-parabola/shape
Class 47: Mgb=Tg (Triangle)
Type 47-1: Mgb=Tg-triangle
Sub-type 47-1/1: Mgb=Tg-regular triangle/shape

Sub-type 47-1/2: Mgb=Tg-regular triangle/pattern-h Sub-type 47-1/3: Mgb=Tg-reverse triangle/shape Sub-type 47-1/4: Mgb=Tg-reverse triangle/pattern-h
Type 47-2: Mgb=Tg-double triangle
Sub-type 47-2/1: Mgb=Tg-double triangle1/shape (* double triangle1: vertical double triangle) Sub-type 47-2/2: Mgb=Tg-double triangle1/pattern-h Sub-type 47-2/3: Mgb=Tg-double triangle1/pattern-v Sub-type 47-2/4: Mgb=Tg-double triangle1/pattern-hvd (* pattern-hvd: running horizontally, vertically, and diagonally) Sub-type 47-2/5: Mgb=Tg-double triangle2/shape (* double triangle2: horizontal double triangle) Sub-type 47-2/6: Mgb=Tg-double triangle2/pattern-h Sub-type 47-2/7: Mgb=Tg-double triangle2/pattern-v Sub-type 47-2/8: Mgb=Tg-double triangle1+2/pattern-h Sub-type 47-2/9: Mgb=Tg-double triangle1+2/pattern-v
Type 47-3: Mgb=Tg-Maltese cross
Class 48: Mgb=Sq (Square)
Type 48-1: Mgb=Sq-square
Sub-type 48-1/1: Mgb=Sq-square/shape Sub-type 48-1/2: Mgb=Sq-square/pattern-h Sub-type 48-1/3: Mgb=Sq-square/pattern-in circle
Type 48-2: Mgb=Sq-checkerboard
Sub-type 48-2/1: Mgb=Sq-checkerboard/pattern-h Sub-type 48-2/2: Mgb=Sq-checkerboard/pattern-v
Class 49: Mgb=Cl (Circle)
Type 49-1: Mgb=Cl-circle
Sub-type 49-1/1: Mgb=Cl-circle/shape Sub-type 49-1/2: Mgb=Cl-circle/pattern-concentric (* pattern-concentric: concentric circle)
Type 49-2: Mgb=Cl-semicircle
Sub-type 49-2/1: Mgb=Cl-semicircle/pattern-h Sub-type 49-2/2: Mgb=Cl-semicircle/pattern-v Sub-type 49-2/3: Mgb=Cl-semicircle/pattern-concentric Sub-type 49-2/4: Mgb=Cl-semicircle/shape
Class 50: Mgb=miscellanea
Type 50-1: Mgb=miscellanea-spiral Type 50-2: Mgb=miscellanea-lozenge
Sub-type 50-2/1: Mgb=miscellanea-lozenge/pattern-h Sub-type 50-2/2: Mgb=miscellanea-lozenge/pattern-v
Type 50-3: Mgb=miscellanea-running circle Type 50-4: Mgb=miscellanea-chevron
Sub-category III-2. Composite Geometric Motif (Mgc: Motif-geometric/composite)
Class 51: Mgc=Tg (Triangle)
Type 51-1: Mgc=Tg-reverse triangle+running dot
Sub-type 51-1/1: Mgc=Tg-reverse triangle/shape+running dot Sub-type 51-1/2: Mgc=Tg-reverse triangle/pattern-h+running dot
Type 51-2: Mgc=Tg-reverse triangle/pattern-h+dot/filling Type 51-3: Mgc=Tg-reverse triangle/shape+dot/filling+running dot Type 51-4: Mgc=Tg-reverse triangle/shape+X-shape/net pattern Type 51-5: Mgc=Tg-reverse triangle/pattern-h+X-shape/net pattern Type 51-6: Mgc=Tg-regular triangle+dot/filling
Sub-type 51-6/1: Mgc=Tg-regular triangle/pattern-h+dot/filling Sub-type 51-6/2: Mgc=Tg-regular triangle/shape+dot/filling
Type 51-7: Mgc=Tg-regular triangle+X-shape/net pattern Type 51-8: Mgc=Tg-regular triangle/pattern-h+running dot Type 51-9: Mgc=Tg-reverse triangle+strokes

Type 51-10: Mgc=Tg-double triangle1+running dot
Sub-type 51-10/1: Mgc=Tg-double triangle1/pattern-v+running dot Sub-type 51-10/2: Mgc=Tg-double triangle1+running dot
Type 51-11: Mgc=Tg-double triangle2+running dot+dot/miscellanea
Type 51-12: Mgc=Tg-double triangle1+running dot+ladder shape Type 51-13: Mgc=Tg-double triangle1+ladder shape Type 51-14: Mgc=Tg-double triangle1+X-shape Type 51-15: Mgc=Tg-regular triangle/pattern-h+reverse triangle/pattern-h+straight lines/pattern-zigzag3 Type 51-16: Mgc=Tg-double triangle1+X-shape/net pattern Type 51-17: Mgc=Tg-double triangle2+ladder shape
Class 52: Mgc=Sq (Square)
Type 52-1: Mgc=Sq-checkerboard+dot/filling Type 52-2: Mgc=Sq-checkerboard/pattern-v+running dot Type 52-3: Mgc=Sq-checkerboard/pattern-v+ladder shape Type 52-4: Mgc=Sq-checkerboard+X-shape/net pattern
Sub-type 52-4/1: Mgc=Sq-checkerboard/pattern-v+X-shape/net pattern-v Sub-type 52-4/2: Mgc=Sq-checkerboard/pattern-h+X-shape/net pattern/filling
Type 52-5: Mgc=Sq-square/pattern-v+ladder shape
Class 53: Mgc=Pb+Dt (Parabola+Dot)
Type 53-1: Mgc=Pb+Dt-wavy line+running dot/1
Sub-type 53-1/1: Mgc=Pb+Dt-wavy line+running dot/pattern1-1 Sub-type 53-1/2: Mgc=Pb+Dt-wavy line+running dot/1-2 Sub-type 53-1/3: Mgc=Pb+Dt-wavy line+running dot/1-3 Sub-type 53-1/4: Mgc=Pb+Dt-wavy line+running dot/1-4 Sub-type 53-1/5: Mgc=Pb+Dt-wavy line+running dot/1-5 Sub-type 53-1/6: Mgc=Pb+Dt-wavy line+running dot/1-1/pattern-zigzag Sub-type 53-1/7: Mgc=Pb+Dt-wavy line+running dot/1-4/pattern-zigzag
Type 53-2: Mgc=Pb+Dt-wavy line+running dot/2
Sub-type 53-2/1: Mgc=Pb+Dt-wavy line+running dot/2-1 Sub-type 53-2/2: Mgc=Pb+Dt-wavy line+running dot/2-2 Sub-type 53-2/3: Mgc=Pb+Dt-wavy line+running dot/2-3
Type 53-3: Mgc=Pb+Dt-wavy line+running dot/3
Sub-type 53-3/1: Mgc=Pb+Dt-wavy line+running dot/3-1 Sub-type 53-3/2: Mgc=Pb+Dt-wavy line+running dot/3-2
Class 54: Mgc=Ln (Line)
Type 54-1: Mgc=Ln-X-shape/net pattern+wavy line Type 54-2: Mgc=Ln-slash/herringbone pattern+semicircle Type 54-3: Mgc=Ln-slash/herringbone pattern+wavy line Type 54-4: Mgc=Ln-slash/herringbone pattern+running dot Type 54-5: Mgc=Ln-X-shape+running dot Type 54-6: Mgc=Ln-X-shape/net pattern+ladder shape Type 54-7: Mgc=Ln-X-shape/net pattern+wavy line-v+parallel lines-v
Class 55: Mgc=Cl (Circle)
Type 55-1: Mgc=Cl-semicircle+strokes
Class 56: Mgc=miscellanea
Type 56-1: Mgc=miscellanea-wavy line+cross/pattern-v Type 56-2: Mgc=miscellanea-ladder shape+running dot Type 56-3: Mgc=miscellanea-X-shape+X-shape/net pattern Type 56-4: Mgc=miscellanea-X-shape+sqaure+parallel lines Type 56-5: Mgc=miscellanea-double triangle+X-shape/net pattern
Sub-type 56-5/1: Mgc=miscellanea-double triangle+X-shape/net pattern1 Sub-type 56-5/2: Mgc=miscellanea-double triangle+X-shape/net pattern2 Sub-type 56-5/3: Mgc=miscellanea-double triangle+X-shape/net pattern3 Sub-type 56-5/4: Mgc=miscellanea-double triangle+X-shape/net pattern4 Sub-type 56-5/5: Mgc=miscellanea-double triangle+X-shape/net pattern5
Type 56-6: Mgc=miscellanea-double triangle+X-shape

Type 56-7: Mgc=miscellanea-double triangle+X-shape+ladder shape Type 56-8: Mgc=miscellanea-wavy line+X-shape/net pattern Type 56-9: Mgc=miscellanea-wavy line+ladder shape/pattern-zigzag Type 56-10: Mgc=miscellanea-wavy line+running dot/pattern-v+X-shape/net pattern Type 56-11: Mgc=miscellanea-X-shape/net pattern-v+strokes Type 56-12: Mgc=miscellanea-wavy line-v+parallel lines-v
Category IV: Motifs for Handle Decoration (Mhd: Motif-handle decoration)
Class 57: Mhd=A
Type 57-1: Mhd=A1 Type 57-2: Mhd=A2
Class 58: Mhd=B
Type 58-1: Mhd=B1 Type 58-2: Mhd=B2
Class 59: Mhd=C
Type 59-1: Mhd=C1 Type 59-2: Mhd=C2 Type 59-3: Mhd=C3 Type 59-4: Mhd=C4
Class 60: Mhd=D
Type 60-1: Mhd=D
Class 61: Mhd=E
Type 61-1: Mhd=E
Class 62: Mhd=F
Type 62-1: Mhd=F1 Type 62-2: Mhd=F2
Class 63: Mhd=G
Type 63-1: Mhd=G
Class 64: Mhd=H
Type 64-1: Mhd=H
Class 65: Mhd=I
Type 65-1: Mhd=I
Class 66: Mhd=J
Type 66-1: Mhd=J

The method (discussed above) for classifying decorative motifs has the following advantages. First, it allows one to analyze the structure of the decoration. By dissecting the decorative design into its smaller elements, one can identify which kinds of motifs the decoration consists of, and can figure out, to some extent, the way that the ancient pottery painter created the painting.

Second, by using this method, one can count the occurrence of each motif. This means that it is possible to clarify the chronological and spatial distribution patterns of each motif, and to know what the predominant motif is in each period, within a region.

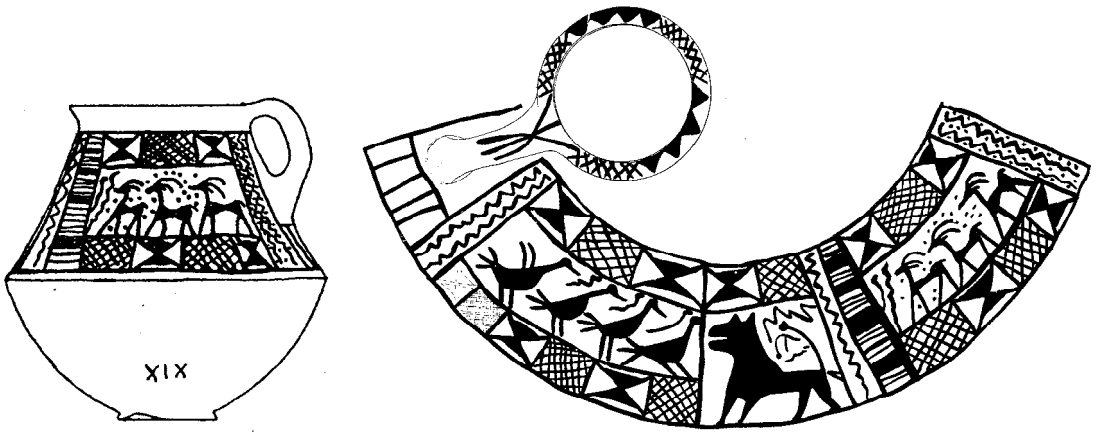
Third, the chronological and spatial distribution patterns of the decorative motifs and design structures can distinguish the types of decorative motifs that may serve as chronological or regional indicators.

Fourth, the statistics of the predominant motif is especially important for understanding the mind-set of the inhabitants within a society and culture of a certain time period. This is in accord with what Goff called "the horizontal method" of studying symbolism:

> *"... in a given period one should know what are the dominant forms as against the relatively incidental; and one must look for the interrelationship of these forms... Thus we may say that, to evaluate the role of any symbol in a culture, a broad base of understanding of that particular culture needs to be created. The symbol needs to be seen in its own historical setting"* (Goff, 1963: xxxiv).

I-2.4. Analyzing "Design Sentence"

The "*design*" usually means a plan, a scheme or an idea "conceived in the mind and intended for subsequent execution." In art, this word is usually used for representing the combination of artistic details or architectural features that make up a picture, statue, building etc. For the purpose of analyzing the decorations on the surface of a pottery vessel, the present work uses this term to denote the decoration as a whole; this decoration would consist of a single or a group of motifs as the design element(s), which would be arranged and integrated into a single structure, often in a specific style.



Mnac=Q/B+Ma/1:[4Mnb-B-forked tail1]+[3Ma-wavy line1]; Mnac=Q/B+Ma/1:[Ma-wavy line1]+[3Mnb-Q-horned1-s]+[Ma-dots]; Mnac=Q/B+Ma/2:[Mnb-Qp-lion]+[Ma-wavy line1]; Mgc=Tg-double triangle1/shape+X-shape; Mgc=Pb+Dt-wavy line+running dot/2-1; Mgb=Pb-wavy line-v; Mgb=Ln-X-shape/net pattern-v; Mgb=Ln-X-shape/net pattern-h (Rim); Mgb=Ln-parallel lines-h; Mgb=Ln-ladder shape-v; Mgb=Ln-ladder shape-h; Mgb=Tg-regular triangle/pattern-h (Rim); Mhd=A1.

(A Metope Design including Natural Motifs and the Classification Codes of the Decorative Motifs: Tell el-Far'ah (South), Beth Pelet II, pls. 84:372J$_2$ & 58:978)

As mentioned above, decorative motifs on ancient vessels often reflect the mind-set or worldview of the people who lived in the society in which the vessel was manufactured. They carried "encoded" messages in various styles that demonstrated what they wanted to express (Wobst, 1977: 319-328). Natural motifs and abstract motifs, in particular, carry these messages. In these styles, a decorative design consisting of various motifs, such as natural, abstract or geometric motifs, is not merely an ornament, but a system of symbols, which can be compared to a sentence consisting of words (cf. Amsden, 1936: 7, 14 & 18). In this regard, Rice's wording, "*design grammar*," for the structure of a decorative design seems to be proper (Rice, 1987: 265; cf. Ortman, 2000: 616). This analogy between decorative designs and grammatical sentences is helpful for analyzing the structures of the decorative designs on many Canaanite painted pottery vessels.

Every sentence has a *theme*, which is what they are talking about, whether it is grammatically the subject or not. Distinguishing the *theme* from the rest of the sentence is the key step for analyzing its structure, and ultimately for understanding its meaning.

Themes often exist in the decorative designs on the Canaanite painted vessels, as can be seen in their structures. The *theme* in a "design sentence" is usually identified by its location; it is always arranged in the most visible and emphatic location. The best example is a natural motif shown within a metope (see below). Each basic natural motif (Mnb) can be compared to a word, and each composite natural motif (Mnc), that is a scene, to a sentence. If several different scenes are related with each other within a sequence, this would be a *narrative*. However, narrative scenes are unknown in Canaanite pottery paintings.

I-3. POTTERY PAINTING AS A STYLISTIC BEHAVIOR

Outside of the Syro-Palestine archaeology, there have been many studies devoted to a systematic understanding of designs painted or incised on pottery in different academic traditions, particularly in American anthropology and archaeology, and various methods for their classification and theoretical models, which may explain their cultural or socio-political meaning, have been suggested or developed. Not only archaeological data, but also ethnographic researches are involved in these studies. Although these studies deal with pottery paintings, which are, not only morphologically but also culturally-historically, quite different from those on Canaanite pottery vessels, it would be very significant to examine their relevance to our material and data.

The studies concerning designs on pottery generally relate one of the following two main agendas: how to analyze the designs and how to interpret them. The first agenda is directly related to establishing a practical system that can be utilized for identifying the design structure and for classifying its elements. The second agenda concerns finding information that the design can provide in relation to the society or culture, which produced it. For this agenda, researchers have focused particularly on style (cf. Miller, 1985: 94-95).

The present study has no intention to follow up all of the theories concerning style and its functions. Several leading theories, however, are important and worth noting.

I-3.1. Style, Information and Metaphor: Theories and Applications

According to Rice, in art and literature, style has two primary meanings, "a manner or mode of expression (as distinct from the content or ideas expressed), and the distinction, originality, and character of that expression." In anthropology and archaeology, particularly in ceramic studies, however, the emphasis is usually put on the former (Rice, 1987: 244). Hegmon suggests that there are two basic tenets, which commonly exist in various definitions of style used by archaeologists; one is that "style is a way of doing something," and the other is that "style involves a choice among various alternatives" (Hegmon, 1992: 517-518).

It is known that in the culture-history phase of American archaeology, the concept of style was generally based on homologous similarities among the artifacts, and that it was used to identify "types." Both styles and types served for establishing chronologies (Conkey, 1990: 5), and their distributions were used as a basis for the explanation of diffusion. The style was also thought to be "expressive of a maker's mind, of a world view, of a historical entity...," and it was attempted "to read from style" (Ibid: 8).

However, the scholars did not seriously ask why certain styles and types occurred in specific time and space. With the rise of the New Archaeology in the 1960s, new sorts of stylistic analysis appeared. Applying new concepts of style, the scholars attempted to explain why it was expressed in such a way, in such temporal and spatial distributions (Ibid: 5). As a result, various theoretical models concerning style and its use came into being, although the validity of the main interests of the culture-history paradigm were still acknowledged and held on the other hand.

The New Archaeology, also called the Processual Archaeology, put more emphasis on "the understanding of the causes of culture change (process) in varying environmental and cultural settings" (Sabloff, 2005: 212-213), and viewed the culture as an adaptive system (Conkey, 1990: 8-9). This approach regarded patterns in archaeological data as "coded information about variability in and the functioning of past cultural systems," which "could inform us about style, its spatiotemporal contexts, and its role in the cultural system" (Ibid: 9). Thus, the question "What kind of information can we get from style?" became one of the key issues of many archaeological studies concerning style (Wiessner, 1990: 105).

Sackett's isochrestic model is one of these studies. First, all theories of style ultimately rest upon two primitive presuppositions, "a highly specific and characteristic manner of doing something" and "a specific time and place" (Sackett, 1977: 370-371). In his study about the relationship between style, ethnicity, and material culture, Sackett suggests that *a degree of stylistic similarities reflects an ethnic relatedness*. According to him, there is normally a spectrum of equivalent alternatives or equally viable options, in manufacturing and/or using material items. These alternatives or options are called "isochrestic variation." Style "enters the picture" when the artisans choose one of the isochrestic options that are equivalent in use. This isochrestic choice, also called the "isochrestic behavior," whether it is conscious or not, is dictated by "the technological traditions" from the social groups that delineate the ethnicity of the artisans. In Sackett's view, style resides where the isochrestic options exist both in "instrumental and adjunct components"; for example, in pottery, it can be found not only in the decoration (adjunct), but also in its functional aspects (instrumental). Style and function are complementary dimensions to each other (Sackett, 1977: 371-372; 1990: 33-35).

According to Sackett, the symbolic role of style is "to promote an ethnic group's self-identity and cohesiveness." If so, is style intentionally created and manipulated by artisans to achieve such a goal? Sackett suggests that there are two different points of view on style: each arguing for the *active style* and the *passive style* respectively. The case above represents the first view. The second point of view emphasizes that iconism in style is generally passive, while by no means denying the existence of the active style (i.e. intentional signaling). This view asserts that "the overwhelming bulk of iconic information carried by objects is only latent, inherent in the isochrestic choices," which are "made unself-consciously." In this notion, "making choices and assigning meaning to those choices" are two different kinds of behavior (Sackett, 1977: 370; 1990: 36-37).

However, it is said that what is more widely accepted among the scholars is the concept of active style (Hegmon, 1992: 518-519). A pioneering work of this active perspective on style is the "information-exchange theory," which was proposed by Martin Wobst in 1977 (Wobst, 1977: 317-342).

In this work, Wobst suggests that stylistic behavior is a strategy of information exchange (Ibid: 317). According to him, human populations exchange matter, energy and information with the environment including "other human populations, and the biological and abiotic world around them." Exchanges of this kind are "facilitated by the ability to symbol." The ability to symbol as a learned behavior is very useful to human populations "to interact with their environment," particularly other people, through the medium of artifacts" (Ibid: 320).

With this assumption, Wobst defines style as "that part of the formal variability in material culture that can be related to the participation of artifacts in process of information exchange," which includes "all those communication events in which a message is emitted or in which message is received" (Ibid: 321). The modes of emitting messages are non-verbal, as well as verbal, while the modes of reception include "the senses of vision, hearing, smell, taste, and touch" (Ibid: 321-322). In the case of artifacts, the message is received "almost exclusively through the sense of vision." The cost of message emission in the stylistic modes is greater than in the non-stylistic modes, and "the simpler the message, the lower the relative cost per message event will be" (Ibid: 322-323). Thus, for this reason, only standardized or "simple and recurrent messages are normally transmitted stylistically." That is to say, stylistic behavior can be a cost-effective means of communication only when it is simplified or standardized. Wobst suggests the types of these stylistically-transmitted messages (information) as follows: emotional state, identification, authorship and ownership, pre- and proscription, religious and political objectification, and deictic messages (Ibid: 323).

If style is merely "a way of doing" as commonly defined, can it be historically diagnostic? According to Hodder, in such a definition of style, everything can be style, because "everything is done in some manner" and "everything has a function." Thus, there can be "genetically encoded, general and non-cultural styles," and an individual act can be a style. However, when archaeologists use the term style, it mostly means "a repeated way of doing in a particular cultural-historical context," and "this emphasis on the repetition implies that an individual, unique event cannot have style". Thus, as far as we continue to use the definition of style as "a way of doing," it is inevitable "to consider the relationship between the particular and the general" (Hodder, 1990: 45).

Hodder defines style as "*the referral of an individual event to a general way of doing*." That is to say, a style is created when an individual act or event is linked to a general way of doing. However, this linkage is "highly subjective and evaluative" so that there can be many people who would not see any style in it – i.e. it is read and interpreted by others "in relation to one of the general wholes." In this regard, "style is the subjective interpretation." At the same time, however, "style is in the objective event" in the sense that it incorporates objective structure and content. Lastly, "style is power" in the sense that it has various social functions as recognized by archaeologists (Ibid: 45-51).

According to Wiessner, the definition of style and the viewpoint of stylistic behavior are so closely related with each other that the former can be obtained only from finding an answer to the latter (Wiessner, 1990: 105). In her view, the common definition of style as "a way of doing something" is too broad, since it can include all behavior, and so that it "becomes meaningless category." Rather, she emphasizes the communicative role of style, defining it as a means of "non-verbal communication" based on "doing something in a certain way". In terms of functional aspect, it is first a form of communication about relative identity, and second, it can provide a lot of information on social relations (Ibid: 106-112).

Wiessner assumes that style has "a behavioral basis in a fundamental human cognitive process, that is, personal and social identification through comparison", and that "the content of identity and dimensions chosen for comparison" are "culturally and historically determined." Wiessner thinks that both personal and social aspects of identity play important roles in the formation of self-images (Wiessner, 1984: 191).

Following Sackett and Wiessner (Sackett, 1985: 154-159; Wiessner, 1985: 160-166), Plog applies the concepts of three aspects of style – the isochrestic variation (passive), the symbolic variation (Wiessner's stylistic variation) and the iconological variation (active) – to the stylistic analysis of the designs painted on the pottery vessels from

the egalitarian, social groups in the prehistoric American Southwest during the period ranging from approximately 800 CE to 1150 CE (Plog, 1990: 61-62).

It is known that there was at least one major increase of population during this time period, and a major abandonment episode is also reported to have occurred in the early 11th century. There are several decorated pottery types of similar kinds, which are attributed to different stages in the sequence of this period; each of the types is characterized by its own decorative style – the Kana-a Black-on-white (the beginning of the sequence), the Black Mesa Black-on-white (from 1000 to 1130), and the Sosi Black-on-white and the Dogoszhi Black-on-white (the end of the sequence). The earlier research suggested that "very broad spatial distributions of early styles (e.g. the Kana-a Black-on-white) were replaced by more restricted, regional distributions of decorative characteristics" (Ibid: 64).

This change was regarded as reflecting "changes in areas inhabited by different cultures" (isochrestic explanation). However, Plog notes more recent research indicating that some aspects of the decorative variations on later pottery vessels becomes increasingly symbolic or iconographic (active style) after about 900-1000 (e.g. the Dogoszhi Black-on-white). He interprets this symbolic or iconographic aspect of the design as a marker of higher social status. In his view, this functional change of style is related with the increase in population density or mass production of pottery, rather than "changes in areas inhabited by different cultures" (Ibid: 64-72).

Another interesting study concerning the use of style for the socio-political purpose is Timothy Earle's case studies about *the style and iconography used for legitimating the systems of inequality and control* in the Hawaiian and the Olmec chiefdoms (Earl, 1990: 73-81). The concept of "*active style*" provides the theoretical basis for this study (Ibid: 74). The contexts in specific environmental, technological and socio-political situations, in which the symbols on specific material forms are used, are taken into consideration within an evolutionary framework. According to Earle, "the driving force to evolution" in the socio-political systems was "a cycle of population growth, technological development and intensification, warfare and exchange," and "ceremonialism and ideology", and the active using of style played a very important role at four levels of the development of socio-political systems – family, village, chiefdom and state (Ibid).

In family-level societies, which are informally organized, the active use of style is limited. In village-level societies (local groups) of several hundreds, competitions cause the major changes. Extensive regional ties are established between these groups for various purposes such as marriage, exchange and security, especially for alliance in warfare. Ceremonies and stylized display objects are important elements for maintaining these ties, as well as for establishing a social status represented by the "personal rights of resource access." A chiefdom is defined as a regionally-organized, political unit with some thousands or tens of thousands population, which "consists of several communities integrated around a political center." In chiefdoms, "elite styles" and iconography are used for legitimizing the social stratification, and for identifying the ruling elites as well. This tendency is strengthened in states (Ibid: 74-81).

In an ethnographic study about the decorations on the vessels of two small ethnic groups living in villages of the Mandara highlands of northern Cameroon, the Mafa and the Bulahay (David, Sterner & Gavua, 1988: 365-389), the researchers attempt to interpret the data on the basis of the belief that "decoration and other aspects of artifact form can be cost-effective means of sending messages" (Ibid: 365).

The aforementioned study begins with a question: "Why are pots decorated?" According to the researchers, there exists a metaphor that "pots are persons" within the cultures of those ethnic groups, and "concepts of the body are closely related to and partly determinative of decorative expression on pots" (Ibid: 365-367). The pottery production is the preserve of the *ngwazla* women who are midwives and have important ritual responsibilities and power (Ibid: 367). A vessel is "described as having mouths, necks, bodies, bellies, navels, lower parts, and arms," and specific vessel types are supposed to represent the god, males, females, twins, and male and female ancestors (Ibid: 371). Thus, "the pattern of pot types.... serves to transmit culture. It encodes, mediates, and reinforces the pattern of social relations" (Ibid: 370).

As for the pottery decoration, the researchers' remark is very interesting: "... any attempt to understand pottery decoration leads inevitably into Mafa and Bulahay theories of cosmology and religious philosophy..." (Ibid: 371). They describe that the two colors used for the surface treatments have symbolic meanings. Black is the color that the ancestors prefer, and its use for vessels mean inviting them into their descendants' everyday meals, as well as into the sacrifices provided to them in rituals. Red is the color of power and is known to provide protection against dangers in the Mafa and Bulahay societies. Particularly, the partial red wash found on the bases of large vessels is related to the realm of ancestors, and is believed by the Mafa and Bulahay people to have apotropaic power (Ibid: 371-372).

The decorative motifs also have symbolic meanings. For example, the spiral motif applied to pottery, as shown in the band of rouletted decoration, is thought to have the same apotropaic function as that of the "tsakaliy bracelet," which also includes the spiral form. According to the researchers, the term "tsakaliy" denotes "children born

abnormally, particularly multiple births and breech presentations," and this bracelet is generally worn by the parents of twins for the purpose of protection against evil and dangerous power (Ibid: 372-373). Likewise, appliqué pellets applied to pottery also have an apotropaic function (Ibid: 373-374).

However, there are also decorative motifs, mostly geometric, which have neither close analogues in bodily adornment nor any apotropaic or symbolic meanings (Ibid: 375). This fact indicates that the metaphor of the human body and its adornment is not the only source of inspiration for the pottery decoration (Ibid: 377). In any case, the quotation of the statement of a Bulahay informant is particularly interesting: "*Decoration is like prayer*."

In their concluding remarks, the researchers write:

> *"....pottery decoration and, indeed, the structured system of ceramic types are likely to offer not only good but the best evidence of 'ethnicity'.... It must, however, be emphasized that 'more messages are read than sent' and that what the outsider reads as 'ethnicity' is the incidental by-product of the interplay of Mafa and Bulahay cognition and society. Neither Mafa nor Bulahay recognize a tribal identity"* (Ibid: 378).

The researchers seem inclined to see passive aspects of style in their data. However, if the Mafa and Bulahay inhabitants believe that "decoration is like prayer," can a style represented by such pottery decorations be regarded as only an "incidental by-product," even if it is not aimed at defining" group identities.

In a recent study about Iron Age pottery decoration in southern African, Pikirayi argues that ceramics, particularly decorated pottery, were used as a means of communication, bearing social messages (Pikirayi, 2007: 286-301).

In this region, the Iron Age is divided into parts, the earlier and the later, with a transitional phase (from 900 CE to 1100 CE) between them. The pottery from the earlier Iron Age, dating from the first centuries CE, is characterized by a comb-stamped decoration and lines of incision (Ibid: 288). The pottery from the later Iron Age, dating from the 9th century CE, is quite different in many aspects. First of all, there is evidence of "specialization and artistic elaboration" in manufacturing. The comb-stamped decoration of the early Iron Age is replaced by "wrapped fibre/wire, bead and bangle impressions, or more textured, painted designs", while incised lines appear as herringbone or chevron patterns. Some motifs, particularly herringbone patterns, appear on other media such as stone-walled buildings symbolizing residences of chiefs and kings (Ibid: 288-289).

Archaeologists tend to find the reason for the shift from the earlier Iron Age to the later phase in changes of group identities, economy and social organization. Associated with these changes, Pikirayi suggests that it is possible to detect social meanings inherent in the changes of pottery decoration, which occurred between the early and later Iron Ages (Ibid).

Assuming the communicative function of pottery, Pikirayi particularly emphasizes the active role of pottery decoration as a medium for communication:

> *"Ceramics have a social meaning to both their makers and consumers. Social meaning is generally conveyed through ornamentation. By meaning I refer to active, intentional communication or 'symbolic narration' or 'storytelling'"* (Ibid: 290).

Pikirayi notes the fact that certain ceramic designs also appear on other objects, such as headrests, drums, grain silos, and more importantly, on human bodies as part of body decoration symbolizing fertility and birth (Ibid: 291-292). This fact shows that in the societies of Iron Age southern Africa, the pottery decoration and style served as a means of non-verbal communication.

Thus, Pikirayi associates the changes observed in the pottery decoration of the later Iron Age with the changes in social organization during the later Iron Age. This era saw increased regional interactions and long-distance trade. The settlement patterns of this period indicate the emergence of distinct social hierarchies, such as chiefdoms and kingdoms. Pikirayi proposes that these new circumstances were communicated through pottery, more specifically, the ceramic decoration, which also occurs on stone walls of the royal residences (Ibid: 296-297; cf. Ibid: 289).

Now, it is time to ask: How much are these theories and analogies relevant to our material? The validity of any American or African ethnographic analogy for the LB-Iron I Canaan should not be overemphasized, given the unique cultural and socio-political situations, which existed in this spatial-temporal context (cf. Plog, 1990: 63).

Rice expresses her concerns regarding inappropriate comparisons and analogies in past studies of ceramic style (Rice, 1996: 150). First of all, she rejects the assumption that "style is style in all times and places." In her judgment, archaeologists tend to "generalize from findings, meanings, and methods of one study to their own datasets without carefully evaluating the appropriateness of their analogies" (Ibid). She asks, "Can analyses of styles of twentieth-century Africa really tell us something about prehistoric potters in the mid-western United States?" and urges that "we should be more judicious in interpreting stylistic analyses of artifacts recovered from prehistoric

contexts... in terms of the findings of ethnographic or ethno-archaeological studies, which try to read in encoded meanings and content" (Ibid: 151).

Rice's critique particularly focuses on *the consumer's roles* and on *the functions of styled objects*. In her view, archaeologists should more seriously consider *who the consumer is* and *what the spatial-temporal context is* because the meaning of a stylistic behavior and the function of a styled object can totally differ according to these factors (Ibid: 151).

The cross-cultural tendency of processual archaeology "at the expense of historical context" and its "belief that arguments are built by testing theories against independent and objective data" have been criticized by the post-processual critics. Rather, the post-processual archaeology emphasizes the "need to return to history" (Hodder, 2005: 207).

In relation to interpreting the cultural meaning of pottery decoration, it also seems necessary to note the methodology of *conceptual metaphor*, which has been recently proposed by S. G. Ortman (Ortman, 2000: 613). This approach, based on current knowledge of mental imagery in psychology and linguistics, attempts to "decipher" the cultural meanings assumed to be inherent in the designs on the pottery and those on the textile fabric from the American Southwest, by examining the structure of the figurative expressions observed in the decorations. It argues that it is possible to reconstruct ancient conceptual metaphors, which is "an image-based, non-linguistic phenomenon that is expressed in material culture," from archaeological finds alone, without literary source or native informants (Ibid: 613 & 615).

This study represents the cognitive-archaeological approach, which attempts to "enter the mind" of the ancient people (Renfrew, 2005: 41-45). If so, how does it decode the cultural meanings encoded in material culture? Ortman emphasizes that conceptual metaphor is the most important way of encoding meaning and memory in artifacts. Several concepts of cognitive linguistics, such as "mapping," "source domain" and "target domain," are adopted for interpreting the meanings of the designs (Ortman, 2000: 616-619).

For example, the idiom, "Life is a journey" is metaphorical, and in this metaphor, the source domain is "journey," while the target domain is "life." The target domain is usually more abstract or more difficult to conceptualize, while the source domain is "grounded in concrete physical experience." Thus, the source domain is always used to conceptualize the target domain, and this direction of the metaphorical mapping is never reversed (Ibid: 617).

Ortman argues for the existence of a metaphor between painted pottery and woven textiles from the Mesa Verde region of the American Southwest during the Great Pueblo Period (1060-1280 CE), which characterized "the minds of the ancient Puebloans" (Ibid: 619). On the basis of various data, he proposes that the designs invented in the textile weaving process were projected onto the pottery surface. This means that the source domain is textile and the target domain is pottery, and that there was a metaphor, "*Pottery is a textile*" shared by the ancient Puebloans (Ibid: 637).

If so, why did the ancient Puebloans conceptualize pottery designs as textile surfaces? Ortman suggests that the textile and pottery were used as source domains for other metaphors in the Mesa Verde culture. That is to say, "stylistic unity between pottery and textiles may have been but one expression of a more complex worldview grounded in the imagery of containers." The clue for this interpretation comes from the form and decoration of the Mesa Verde kiva, which was a component of residential architecture and from its symbolic meaning as well (Ibid: 637-638).

First, it is known that "the typical kiva was circular and subterranean, was entered through the roof, and contained a small circular hole or siparu that represents the 'earth navel' or emergence place." Second, the walls of Mesa Verde kivas were sometimes decorated in the same way as the pottery bowls were decorated, while their roofs were similar to a coiled basket (Ibid: 638). Third, "in certain modern Puebloan cultures, the kiva is considered an expression of a cosmos comprised of an earth-below and an overturned sky-basket above." Thus, Ortman proposes that "the Mesa Verde kiva was a metaphorical expression of an earth-bowl and sky-basket cosmos," and that the "Pottery-is-a-textile metaphor was probably "complementary parts of a larger whole" (Ibid: 638).

O. Goldwasser's cognitive approach to the development of the ancient Egyptian hieroglyphs (Goldwasser, 1995) provides a case study of metaphoric process. In this study, she shows how icons as "representatives of objects" transformed into signs "as the representative of the signified" and finally became phonetic metaphors "through various metaphorical transpositions" (Ibid: 1-2). The reason for this kind of metaphoric process is attributed to the "great intellectual leap" (Ibid: 25).

Interestingly, Goldwasser also argues in the same study that various Egyptian representations of personified trees[6] are primarily based on the conceptual metaphor, "*The fruit tree is a mother goddess*" (Ibid: 114-123). In this case, however, there is no direct literary evidence supporting this metaphor. In addition, its cognitive mapping is

[6] In Canaanite pottery paintings, trees are very commonly-occurring motif. However, personified trees are unfamiliar to them. The only possible example known is the "tree of life" scene painted on a vessel from Tell el-Far'ah (South) (Beth Pelet II, pl. 58:972). In this scene, the tree is feeding animals. This scene probably reflects Egyptian influence.

somewhat unclear. That is to say, "the fruit tree" cannot be the target domain in this metaphor, since it is a physical object that can be easily experienced, while "the mother goddess" is a very abstract concept. As mentioned above, the target domain is expected to be more abstract or more difficult to conceptualize, while the source domain is "grounded in concrete physical experience". Thus, the source domain is always used to conceptualize the target domain (Ortman, 2000: 617). If so, the metaphor should be "*The mother goddess is a fruit tree*" or "*The fruit tree is a mother*." The latter is more probable.

In any case, these case studies of two spatially and temporally unrelated cultures, summarized above, indicate that there are metaphoric messages in ancient pictorial representations, even though it seems not always possible to figure out their precise content without literary evidence.

Various perspectives on the concept of style and its function are certainly illuminating for understanding the phenomenon of Canaanite pottery paintings, especially the tree iconography which is commonly found on the local pottery of Canaan during the LB and Iron I. There is no doubt that it represents a stylistic behavior, in which a message or information is intentionally encoded. It probably served as a means of non-verbal communication, bearing the religious message shared by its users (Wiessner, 1990: 106). This message might be encoded in a form of metaphor (cf. Goldwasser, 1995: 114-123).

However, it is very difficult to determine whether Canaanite pottery paintings as stylistic behaviors had an active or passive role, and in some sense, it would not be so important for our interests. Rather, the present work emphasizes that they should be interpreted in association with the cultural-historical and socio-political contexts (cf. Rice, 1996: 151).

I-3.2. Methods of Analyzing Designs on Pottery

In addition to theories concerning style, researchers also developed systematic methods of classification, which could serve as a basis for stylistic analysis, particularly aimed at designs on pottery. These methods for analyzing pottery paintings are usually called "*hierarchical*" in the sense that they understand the overall design configuration as being the outcome of various combinations of smaller elements (Hegmon, 1992: 530)[7]. It is also called "structural analysis" (Amsden, 1936: 7) or "formal analysis" (Shepard, 1957: 259-260; Miller, 1985: 94).

The early paradigm of this hierarchical analysis of pottery paintings seems to have been set by C. A. Amsden's study about the designs on a corpus of 465 vessels from the prehistoric Hohokam culture in the American Southwest: *An Analysis of Hohokam Pottery Design* published in 1936 (Jernigan, 1986: 4-5), although he refers to some precursory works, which apparently used this method (Amsden, 1936: 4-5).

First of all, Amsden believed that it was possible to reconstruct the process of painting pottery by detecting the lines laid down first and then overlapped by others. Thus, he could divide the process into three phases: (1) "segregation of the area chosen for decorative treatment," (2) "subdivision of that area, creating smaller areas within it" and (3) "filling the areas marked off." He thought that the first-laid lines were primarily intended for division (Ibid: 6-7). In the second phase, Amsden isolated two categories of "layouts": "banded layouts" and "sectioned layouts". According to him, the segregated area was filled with two categories of "patterns" in the third phase: "figured patterns" and "all-over patterns" with various motifs and figures ("fillers"), which comprise "the decorative vocabulary of the artist" (Ibid: 7-17 & 20).

That the hierarchically-organized system of design is not merely an analyzer's creation is confirmed by some ethnographic studies (Ibid: 7; Friedrich, 1970: 332-343). For example, an ethnographic study of pottery painting in a village of the San Jose area shows that the pottery painters use "a hierarchically-organized system for subdividing the surface to be painted" and that many design elements are "combined into a much greater number of more complex arrangements" (Ibid: 332).

A more advanced form of the hierarchical approach came with the "*symmetry analysis*," which was characterized by the application of mathematical concepts to analysis of pottery designs (Brainerd, 1942; Shepard, 1948; 1957; Washburn, 1977; 1978; 1983b; Washburn & Crowe, 1988). Amsden's structural approach served as the basis of the symmetry analysis. First, choosing the area to be decorated was assumed as the pottery painter's first step (Shepard, 1957: 261). It was also believed to be (and it was to some extent) possible to follow through the pottery painter's steps, and it was proposed that the study of design should begin with analyzing "the manner in which it was planned," that is, identifying "the original outlines and the major divisions of the field." For this, as in the case of the structural analysis, Shepard emphasized "continuity of line and overlap of brush strokes" (Ibid: 264).

[7] In principle, the classification system of the decorative motifs that the present study employs is also hierarchical.

However, it was acknowledged that any reconstruction of the original design structure conceived by the pottery painter is hypothetical. That is to say, "the plan as it appears to us may be quite different from the potter's conception of it" (Ibid: 266).

According to structural analysis, the segregated and subdivided space is filled with various motifs or figures called "fillers." Shepard divided these "fillers" into two hierarchical categories, "elements" and "motifs." She defined an element as the simplest and irreducible unit of design. It was only for a technical purpose, that is, classification, that this concept of element was employed. The pottery painter had apparently not known such a structural unit. However, she believed that the use of this concept made it possible to create a more inclusive classification system that could include incomplete designs found on sherds. Thus, the structure and motifs, which were often combinations of elements, were thought to constitute the morphology of a design (Ibid: 266-267).

So far, symmetry analysis is not distinguished from the structural approach. However, the uniqueness of "symmetry analysis" comes from its mathematical application of symmetry. In this analysis, single elements or motifs which move along one or more line axis and those which rotate about a single, point axis, are regarded as symmetrical. These repeated forms are called "fundamental parts." This analysis divides symmetrical designs into three classes: rotational, bilateral and radial, and each of them is defined by "the motion in repetition" (Ibid: 268-305).

When the fundamental part is repeated along one or more line axis, the symmetrical design is a "pattern," whether it is a band pattern or all-over pattern. In this regard, it is also called the "pattern analysis" (Ibid: 268; Washburn, 1983a: 1-7; Washburn, 1983b: 138-139; Washburn and Crowe, 1988; cf. Rice, 1987: 260-264). However, the definition of pattern in symmetry analysis apparently underwent a minor, but important change with regard to the inclusion and exclusion of the motif superimposing (or rotating) on a point axis into/from the category of pattern (Washburn, 1983b and Washburn & Crowe, 1988).

Shepard does not seem to regard the design, the fundamental part of which rotates above a point axis, as a pattern (Shepard, 1957: 268). In Washburn's study published in 1983, the motif superimposing on a point axis is clearly defined as a pattern. She writes:

> *"Thus, patterns whose parts move about a point axis is called finite, because eventually the parts will move full circle to superimpose upon the original starting point (Fig. 9.1A). Patterns whose parts move along a line axis, are called one-dimensional infinite, since their generation in one direction can theoretically be repeated an infinite number of times without superimposition on the original part (Fig. 9.1B). Likewise, patterns whose parts move along two line axes, are called two-dimensional infinite, since their generation in two directions can be repeated an infinite number of times (Fig. 9.1C). Finite, one-dimensional and two-dimensional patterns are the three plane pattern categories.... There are four motions basic to the above three plane pattern categories: translation, rotation, mirror reflection, and slide reflection"* (Washburn, 1983b: 138-139).

In the book published in 1988, however, the motifs superimposing on a point axis are excluded from the pattern categories, and only the motifs with translation are regarded as patterns.

> *"We reserve the term pattern (or repeated pattern, for emphasis) for those designs which have translation symmetry. No bounded figure, such as a circle or rosette, is a pattern even though it may have reflection or rotation symmetry. A pattern must conceptually extend to infinity; otherwise it cannot have translation symmetry.... . Fig. 2.8c is a "figure," but not a design or pattern because it has no symmetry at all. Fig. 2.8c shows a 'design' (which is of course also a figure) which is not a pattern because it does not have translation symmetry. Figure 2.9c is a 'pattern' (as well as a figure and design) because it has translation symmetry...."* (Washburn & Crowe, 1988: 52).

In any case, these studies divide all repeated motifs occurring in symmetric designs into three categories: (1) finite designs, (2) one-dimensional infinite patterns, and (3) two-dimensional infinite patterns.[8] When the fundamental part of a design moves about a point axis, it is finite. Patterns whose parts move along a line axis are called one-dimensional infinite. Their generation in one direction (and its opposite direction: cf: Washburn & Crowe, 1988: 52) can theoretically be repeated an infinite number of times without superimposition on the original part. The fundamental part of a two-dimensional infinite pattern moves along two line axes. Their generation in two or more directions (actually four directions and their opposite ones: cf. Washburn & Crowe, 1988: 52) can be repeated an infinite number of times.

The four motions producing symmetrical designs or patterns – translation, rotation, mirror reflection and glide (or slide) reflection – are described as follows (Washburn, 1983b: 139-140; Washburn & Crowe, 1988: 44-51).

[8] These categories correspond to Shepard's three classes of Symmetrical designs: rotational, bilateral and radial (Shepard, 1957: 268).

Translation is represented as "a series of commas moving along a single line axis." Translated patterns occur in one- and two-dimensional infinite categories. Rotation is the motion by which fundamental parts (or motifs being repeated) are moved around a point axis. This motion can occur in designs of all three categories: finite, one-dimensional infinite and two-dimensional infinite.

"Any figure which can be folded in half so that one half coincides exactly with the other admits a reflection" (Ibid: 46). This motion, called mirror reflection, is also found in all three categories of symmetrical designs. A glide reflection is described as "a translation (glide) followed by a reflection in a line parallel to the direction of translation" (Ibid: 50).

Washburn attempted to test the symmetry approach by applying it to the analysis of incised designs on pottery vessels from Neolithic sites in the Aegean area. The classification system of this method made it possible to produce quantitative data, which can show the spatial-temporal distributions of each of the symmetrical classes appearing in the designs incised on pottery vessels from the Neolithic sites. By associating these distribution patterns with other archaeological evidence, Washburn could reconstruct the regional network of information exchange and cultural interaction during the Neolithic period, and she proposed that the symmetrical structure can be a sensitive temporal and cultural marker, which explains cultural changes. (Washburn, 1983b: 140-163).

It is true that one of the most significant advantages of symmetry analysis is its use of mathematical terms and concepts, instead of descriptive terms such as herringbone or chevron, in classifying and describing designs, and this seems to provide a certain degree of objectivity (Rice, 1987: 263).

Unfortunately, however, the principles and terminology of this method are applicable only to "symmetrical" designs that have repeated parts. To be described by those principles, "the types of designs must consist of regularly repeated parts." That is, they must be designs with parts moved by rigid geometric motions (see Washburn & Crowe, 1988: *ix*).

This method, therefore, is actually not applicable to the decorative designs found on Canaanite pottery paintings since in many cases the geometric patterns are intermingled with the natural or abstract motifs that are not "symmetrical" in the design structure of a painted vessel. That is to say, in most cases of the painted Canaanite pottery, the design structure as a whole is not "symmetrical," even if some geometric patterns are integrated into it.

In general, when natural motifs or abstract motifs occur together with geometric patterns in the design structure of a Canaanite vessel, the former is primary and the latter is secondary. In such a case, the geometric pattern serves as frames creating metopes, in which the natural motifs are placed. All of this indicates that the Canaanite pottery painters did not decorate the vessels with any mathematical process. Particularly for classifying natural and abstract motifs, the use of descriptive terms is inevitable.

Nevertheless, the basic principles of the structural/hierarchical approach are certainly relevant for analyzing Canaanite pottery paintings, since they make it possible to create a more inclusive classification system, which includes natural and abstract motifs, as well as geometric motifs. Moreover, its technical concept of "design element" as the simplest and irreducible unit of design is certainly useful for dealing with many incomplete, broken designs on sherds (cf. Shepard, 1957: 266-267).

In a study, which re-examined the hierarchical method used by Hill for analyzing the designs on pottery vessels from Broken K Pueblo, Skibo and his fellow scholars showed how problematic it is to use fragmentary designs on sherds for a stylistic analysis without a systematically-organized classification system based on "a clearly defined and understood database" (Skibo, et al., 1989: 388-409; cf. Hill, 1970). However, this study does not dismiss the validity of the basic principles of the structural/hierarchical approach. Rather, it calls for improving the method.

Arguing that the definitions of the hierarchical units employed by the preceding studies were insufficient or subjective, Plog proposed "attribute analysis" that emphasizes the importance of using the same set of attributes, rather than relative frequencies, in identifying and defining design elements and motifs (Plog, 1980: 40-53).

> *"The creation of higher level classificatory units, such as types or design elements, which are based on multiple attributes, is a legitimate and frequently necessary step in the analytical process. However, such units must be based on strong patterns of co-variation in the frequencies of the attribute states used to establish the types, and each type must be defined using the same set of attributes (though not attribute states)"* (Ibid: 44).

In this hierarchical method used for analyzing the designs on the Chevelon pottery, sets of attributes that are assumed to represent alternative choices made by the potter are used as the criteria for defining the classificatory units (Ibid: 53). An attempt to define the classificatory units on the basis of more explicit criteria is certainly a step in the right direction. However, the distinction between primary unit/form and secondary unit/form in geometric

designs, on which this hierarchical system is based (Ibid: 47-53), does not seem to be a "legitimate step," since this method does not provide any plausible criterion for it (Jernigan, 1986: 7-8).

Jernigan criticized the structural/hierarchical approach as a whole by arguing that it is totally "ambiguous" (Ibid: 3-9), and attempted to propose a non-hierarchical method as an alternative, which emphasizes isolating design units, called "design schemata," from "schema" defined as a configuration or pattern of configurations (Ibid: 9-20). Jernigan believed that this method would be applicable to the analysis of any art style:

> *"Beyond its potential usefulness in the study of decorated Southwestern ceramics the method of schema analysis ought to be applicable to any art style for which we can gather a reasonable corpus for comparative study"* (Ibid: 19).

However, this unsuccessful method was not accepted by other scholars "because the schemata-which are emic units of design-are vaguely defined, and the analysis is not replicable" (Hegmon, 1992: 530).

Overall, the basic principles of the structural/hierarchical approach are undoubtedly useful and relevant to many design assemblages. However, it seems even right now that, as Shepard pointed out long ago, "there is no general inclusive system for the classification of design structure" (Shepard, 1957: 266). This means that assemblages of different designs from different cultures should be analyzed according to the classification systems, which are specifically designed for them. The invention of such a classification system suited to a specific design assemblage necessarily depends on the researcher's creativity.

The classification system presented by the present work is also structural and hierarchical. However, it should be emphasized that it is designed for a specific design assemblages, that is, Canaanite pottery paintings from the LB-Iron IA in Canaan.

CHAPTER II:
TYPOLOGY OF DECORATIVE MOTIFS

As mentioned above, all decorative motifs painted on Canaanite pottery vessels are divided into three categories: natural motifs, abstract motifs, and geometric motifs. This first-stage division is the starting point for the classification of the motifs, which is suggested by this study. The only exceptions are the motifs painted on handles. As a matter of fact, in pottery paintings, a handle is a fringe location with an extremely limited space, which can accommodate only simple motifs. In most cases, the motifs for handle-decoration are too simple to determine whether they are natural, abstract, or geometric.

II-1. NATURAL MOTIFS (CATEGORY I: Mn)

The category of natural motifs (Mn) includes two sub-categories: the basic natural motifs (Mnb) and the composite natural motifs (Mnc).

II-1.1. Basic (Sub-category I-1: Mnb)

Every motif representing a single, independent, natural figure or object that is identifiable in the visible world is called a basic natural motif (Mnb). Since basic natural motifs are identifiable objects in the visible world, it is not difficult to divide them into groups according to their identifications. Moreover and interestingly enough, almost all identified natural motifs occurring in the Canaanite pottery paintings are objects belonging to the biological realm. That is to say, they all represent certain living objects.

Thus the first stage of classifying Mnb can be started with a simple question, "What does it depict?" and the result is as follows.

Class 1: Mnb=T (Tree) / Class 2: Mnb=FL (Flower) / Class 3: Mnb=Q (Quadruped) / Class 4: Mnb=B (Bird) / Class 5: Mnb=F (Fish) / Class 6: Mnb=CR (Crab) / Class 7: Mnb=S (Snake) / Class 8: Mnb=I (Insect) / Class 9: Mnb=H (Human) / Class 10: Mnb=D (Deity)

Most of these classes consist of *types*, each of which is defined according to the noticeable common features, which are shared by a group of motifs in the same class. In certain cases, the types are related through specific physical features of certain plants or animals, which can be observed only through botanical and zoological considerations. In other cases, the types are related through the way in which the motifs are drawn. When this way is characteristic to a specific period in a certain area, it is called a *style*. Thus, the motifs identified as the same type are expected to have a regular form and to be similar in shape.

In this category, we will examine the natural motifs occurring in what we often call "Canaanite pottery paintings" from the LB and Iron IA. A *painting* is usually completed in two successive major stages: drawing and coloring. Generally, a *drawing* is considered to be an image made on a surface, using tools, before or without *coloring* (that is, the application of pigments). When pigments are applied to the drawing surface, it becomes a painting.

As far as painted decorations on Canaanite pottery are concerned, however, the distinction between drawing and painting is somewhat vague. The reasons for this are as follows: First, in most cases, the natural motifs are painted in a single color (predominantly red and sometimes black). Second, the depictions of the natural motifs are primarily represented by two main painting styles: the silhouette style [9] and the line drawing style. Almost every natural motif in Canaanite pottery paintings is depicted in one of these two styles.

The most common way of depicting animal motifs in the Canaanite pottery painting tradition is *the silhouette style*, in which the space occupied by a motif is wholly colored in a single color, usually red, or sometimes black, and as a result, its view consists of only the outline and a featureless interior. Of course, this style also occurs in tree depictions, and sometimes appears side by side with the line drawing style in a scene.

In many depictions of natural motifs, particularly trees, the image is drawn by means of simple lines, rarely with the addition of strokes or dots, and the spaces created by those lines are uncolored. In the present study, this kind of

[9] About the use of the term "silhouette style" for Canaanite pottery paintings, see the discussions concerning "the pictorial style" in the Cypriot vase painting and its origin (especially Iacovou, 1997: 61-71; cf. Karageorghis, 1997: 73-80; Åström, 1983: 175-176; 1997: 7-13).

depiction is called *the line drawing style*. This style sometimes occurs together with the silhouette style in the same scene.

the Silhouette Style	*the Line Drawing Style*
	

In addition to the main painting styles, three minor ones should be mentioned: the linear style, the double-triangle style, and the bichrome style. In some quadrupeds rendered in the line drawing style, main bodies are represented by a single straight or curved line, similar to the other body parts. I will term this method as *the linear style*:  . This style is an extreme case of the line drawing style. At the same time, however, it shows all the characteristics of the silhouette style, since all the space occupied by the motifs is colored in a single color.

In Canaanite pottery paintings, there are a number of quadrupeds and human depictions, which are in the form of a double triangle. In these, the body of a quadruped takes the form of a horizontal double triangle:  , while that of a human figure appears in the form of a vertical double triangle:  . This style of depiction is called *the double-triangle style*. The motifs depicted in this style are usually silhouetted:  (the silhouette style), but they are sometimes rendered in the line drawing style:  , and are rarely colored in bichrome:  (the bichrome style: see below).

Sometimes natural motifs, mostly of LB I-IIA, are painted in two colors - red and black (*the bichrome style*). In a few of these Canaanite bichrome depictions of natural motifs, the objects are outlined in black taking a form of the horizontal double triangle, and the outlined spaces are colored in red (see above; cf. Fig. II-34d:7). This method recalls the coloring style of Bichrome Ware and Philistine Bichrome pottery.

Many Canaanite pottery painters did not cling to only one style. That is to say, they often executed the motifs using various techniques. As a result, there are many cases in which two or more of the depiction styles mentioned above occur together in the same pottery painting.

II-1.1.1. Tree (Class 1: Mnb=T)

A natural basic motif (Mnb=T) is a depiction of a single, independent tree. The tree is the most beloved motif in the Canaanite pottery painting tradition, and it is usually not difficult to distinguish trees from the other decorative motifs. However, the next stage of the classification, dividing the tree motif into types and sub-types, is complicated because the motifs are generally extremely schematized and simplified rather than realistic. Most of them are rendered in the line drawing style, and identifying a certain tree motif as a specific tree species is not always possible.

Fortunately, there is one important exception: even with a simple investigation of Canaanite pottery paintings, one can not miss finding a clear Canaanite preference for a tree motif characterized by a unique shape, which is observed in many tree depictions, and which apparently represents a specific tree species; scholars identify this tree species as a date-palm. Given the unique shape of this tree and its economic importance in Canaan and in its neighboring countries, there is no reason to doubt this identification.

The other tree motifs, with the exception of the date-palm, can not be safely identified as other tree species. Thus, they are grouped into several miscellaneous categories according to their common features in shape.

The date-palm motifs are divided into two main types. Each of them is given a classification code, Type 1-1: Mnb=T-date-palmA and Type 1-2: Mnb=T-date-palmB respectively, and each type includes several sub-types. This division is primarily based on two criteria: the common features in shape and how the ancient painter drew the motif.

II-1.1.1.1. Date-palmA (Type 1-1: Mnb=T-date-palmA)

The most important common feature shared by the date-palm motifs belonging to the date-palmA type is the clear separation between the upper and the lower branches. The upper branches always stretch upwards, forming a reverse triangle shape, within an angle not exceeding 90° (approximately) between the left-end and right-end of the

upper branches. The lower branches never stretch upwards, but always droop downwards. The only exception is the lower branches of the sub-type 1-1/4: T-date-palmA4, which stretch horizontally.

From the complete motifs of the date-palmA type examined in this study, seven units of drawing can be counted, each of which takes a part in forming a date-palm shape. Three of them are basic units, which is the minimum requirement for a date-palmA motif: the trunk, the upper branches, and the lower branches (Figs. II-1:2 & 3). These units occur in every motif belonging to the date-palmA type, with the exception of a very few cases, in which the trunk is intentionally omitted probably because of the limitation in space (Fig. II-1:8). In one exceptional case, the lower branches and the trunk are integrated to a single unit represented by a hook-shaped, curved line (Fig. II-1:1).

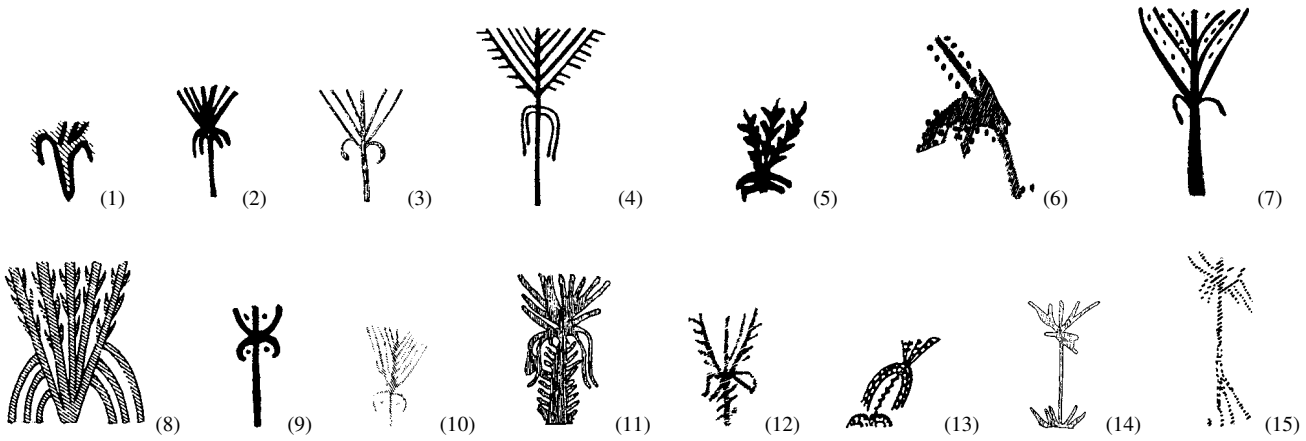


Fig. II-1. T-date-palmA and its units of elements

(1) upper branches+lower branches/trunk (2 basic units), (Ben-Arieh, 1981: fig. 2:6), LB II; **(2)** upper branches+lower branches+trunk (3 basic units), (Megiddo II, pl. 63:3), Stratum VIIB; **(3)** upper branches+lower branches+trunk (3 basic units), (E. Gezer III, pl. 168:7), "Third Semitic"; **(4)** upper branches+lower branches+trunk+palm fronds (3 basic & 1 additional units), (Megiddo II, pl. 72:3), Stratum VII; **(5)** upper branches+lower branches + trunk+palm fronds (3 basic & 1 additional units), (Beth-Shean VI-IV, fig. 55:4), Level VI, Iron IA; **(6)** upper branches+lower branches+trunk+palm fronds (3 basic & 1 additional units), (Mullins, 2002, pl. 11:4), Stratum R2, LB IA, Beth-Shean; **(7)** upper branches+lower branches+trunk+palm fronds (3 basic & 1 additional units), (Beth Pelet II, pl. 58:972), LB IIB-Iron IA, Tomb 972, T. el-Far'ah (S); **(8)** upper branches+lower branches+palm fronds (2 basic & 1 additional units: the trunk is omitted), (Beth-Shean 4-1, fig. 24), Stratum 4, Iron IA; **(9)** upper branches+lower branches+trunk+fruits (3 basic & 1 additional units), (Hazor I, pl. 89:6), Stratum 1b-a (LB IIA-B); **(10)** upper branches+lower branches+trunk+fruits (3 basic & 1 additional units), (T. Deir 'Alla-LBAS, fig. 5-14:19), LB, Phase E; **(11)** upper branches+lower branches+trunk+stumps of cut branches (3 basic & 1 additional units), (Lachish II, pl 60:2), FT-Structure III; **(12)** upper branches+lower branches+trunk+palm fronds+stumps of cut branches (3 basic & 2 additional units), (Ashdod V, fig. 23:8), Stratum XIII, Iron IA; **(13)** upper branches+lower branches+trunk/stumps+palm fronds+branches from the bottom (2 basic, 1 basic/additional & 2 additional units), (Mullins, 2002, pl. 60:2), UME, LB IIA, Beth-Shean; **(14)** upper branches+lower branches+trunk+branches from the bottom (3 basic & 1 additional units), (Lachish II, pl 60:2), FT-Structure III; **(15)** upper branches+lower branches+trunk+roots (3 basic & 1 additional units) (Gezer IV, pl. 38:9), Stratum XII, Iron IA.

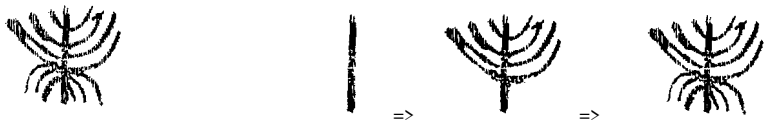
The other four of the seven units - palm fronds, stumps of cut branches, date-palm fruits, and branches growing at the bottom of the trunk - are additional in nature, since they are not necessarily required to create a date-palm shape. These additional units do not occur frequently, but there is no doubt that they contribute to the accuracy of the depiction. The palm fronds are represented by either short strokes attached to the branches (Figs. II-1:4, 5, 8 & 12), or dots arranged along (or between) the branches (Figs. II-1:6, 7 & 13). The strokes on the trunk represent the stumps of cut branches, as elements which are found on cultivated date-palms (Figs. II-1:11 & 12). In one case, both the trunk and the stumps are undoubtedly represented by a single, vertical zigzag line (Fig. II-2:13).

Date-palm fruits, though infrequent, do occur in some Canaanite pottery paintings. When depicted, they are represented by dots, which are placed in a central location between the trunk and the lower branches (Fig. II-1:10). In one case, those dots representing date-palm fruits are found not only between the trunk and the lower branches, but also between the trunk and the upper branches (Fig. II-1:9). This location of palm fruits in the date-palmA motifs is precisely in accord with where the real palm fruits are located on a date-palm.

In some cases a unit of branches at the bottom of the trunk (Figs. II-1:13 & 14) is found. In reality, those branches are usually found in young date-palms. Some date-palm motifs show roots, in addition to the units of elements listed above, and consequently depict an "uprooted date-palm" (Figs. II-1:15 & II-3b:71-72).

The date-palmA type has several sub-types. These sub-types are primarily defined according to how the three basic units of date-palm elements – the upper branches, the lower branches, and the trunk – are combined into a date-palmA motif. This criterion concerns the techniques of the Canaanite pottery painters, and the way in which they drew the date-palmA motifs.

The sub-type 1-1/1: T-date-palmA1 is represented by a single example depicted on a vessel from Tell el-Far'ah (South), which has been excavated in a context of LB IIB or Pre-Philistine Iron IA (Fig. II-2). In this sub-type, the upper branches are represented by several curved lines, which are open at the top. These curved lines are cut by a vertical line representing the trunk. Thus this vertical line (or trunk) divides the curved lines (or upper branches) into the left and right branches. Unlike the upper branches, which are represented by the same curved lines, the lower-left and lower-right branches are represented by different lines drooping downwards. This date-palm seems to be part of a scene depicting a "tree of life" theme, since a quadruped is also portrayed near it (Beth Pelet II, pl. 63:41).



T. el-Far'ah (S), (Beth Pelet II, pl. 63:41), LB IIB or Pre-Philistine Iron IA

Fig. II-2. Sub-type 1-1/1: T-date-palmA1

The sub-type 1-1/2: T-date-palmA2 is characterized by upper branches represented by several straight lines radiating upwards, from the top end of the trunk, within an approxmately 90˚ angle. The lower branches droop downwards. The most common way to draw this type must have been to include the upper branches first, and then the vertical trunk and the lower branches (Fig. II-3a:1). In some cases, however, the trunk was apparently drawn before the branches (Fig. II-3a:2).

The upper branches of the date-palm depicted on a jar fragment from Jericho are replaced by a reverse triangle, while the lower branches droop downwards as in other examples of this sub-type. This example also shows the roots at the bottom (Figs. II-3b:71-72; cf. Fig. II-1:15).

A few examples of this sub-type show the palm fronds on their branches, and some not only include palm fronds, but also well-defined stumps of the cut branches remaining on the trunks (Figs. II-3b:40a-b & 52). Their existence in the Canaanite pottery painting tradition proves that the knowledge of date-palm cultivation was widespread in the LB Canaan, as well as in Mesopotamia (cf. Kuhrt, 1995: 19 &21).

T-date-palmA2's widespread and frequent appearance distinguishes it from the others. Most of the examples belonging to this sub-type date to LB IIB or Iron IA (cf. Fig. II-3b), while a few variations from Beth-Shean date to the LB IB or LB IIA (Fig. II-3b:38-40). The three examples from Stratum VII at Tel Batash-Timnah dating to LB IIA (Figs. II-3b:68-70) are stylistically very close to the examples dating to the LB IIB-Iron IA. The dating of Stratum VII to the LB IIA is primarily based on the assumption that the destruction of Stratum VII is due to the conflict between the Canaanite city-states following the disengagement of the Egyptians in Canaan during the Amarna period (T. Batash-Timnah III: 130-132).

Fig. II-3a. Sub-type 1-1/2: T-date-palmA2, the assumed drawing process

(1) (Lachish-RAE III, fig. 19.34:4), LB IIB; **(2)** (Beth-Shean VII-VIII, fig. 39:6), Stratum VII, LB IIB.

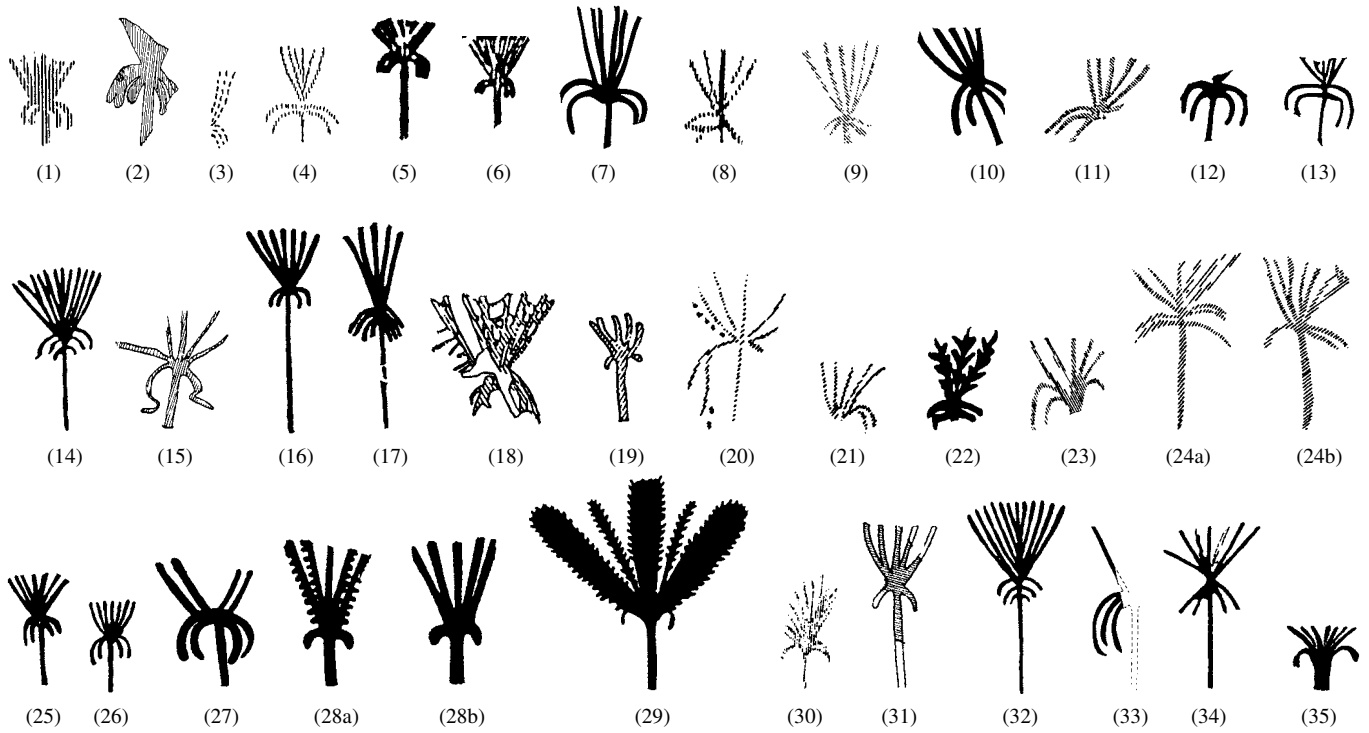


Fig. II-3b. Sub-type 1-1/2: T-date-palmA2

(1) (Lachish II, pl. 60:1), FT-Structure III, LB IIB; **(2)** (Lachish II, pl. 65:6), FT-Structure III, LB IIB; **(3)** (Lachish II, pl. 41B:117), FT-Structure II (?) (* Field No. unknown, Locus unknown, probably belonging to Structure III); **(4)** (Lachish II, pl. 41B:125), FT-Structure III, LB IIB; **(5)** Lachish, (Lachish IV, fig 2:2), NE Level VI, Iron IA; **(6)** Lachish, (Lachish IV, fig 2:2), NE Level VI, Iron IA; **(7)** (Lachish V, pl. 40:3), Level VI, LB IIB (Aharoni) / Iron IA (Ussishkin); **(8)** (Lachish IV, pl. 86:999), Tomb 523, Iron IA; **(9)** (Lachish-RAE III, fig. 19.48:4), Iron IA; **(10)** (Lachish-RAE III, fig. 20.31:8), LB IIB; **(11)** (Lachish-RAE III, fig. 20.33:14), Iron IA; **(12)** (Lachish-RAE III, fig. 21.4:10), Iron IA; **(13)** (Lachish-RAE III, fig. 21.12:18), Iron IA; **(14)** (Lachish-RAE III, fig. 19.30:10), LB IIB; **(15)** (Lachish II, pl. 61:7), FT-Structure III, LB IIB; **(16)** (Lachish-RAE III, fig. 19.34:4), LB IIB; **(17)** (Lachish-RAE III, fig. 19.40:1), LB IIB; **(18)** (T. Miqne-Ekron, pl. 5:13), Stratum IX (Phase 11C), LB IIB, Field INE; **(19)** (T. Miqne-Ekron 1985-1987, pl. 7:1), Stratum IX (Phase 11A), LB IIB, Field INE; **(20)** (Beth-Shean VI-IV, fig. 51:2), Level VI, Iron IA; **(21)** (Beth-Shean VI-IV, fig. 53:18), Level VI, Iron IA; **(22)** (Beth-Shean VI-IV, fig. 55:4), Level VI, Iron IA; **(23)** (Beth-Shean VII-VIII, fig. 21:6), Stratum VII, LB IIB; **(24a-b)** (Beth-Shean VII-VIII, fig. 39:6), Stratum VII, LB IIB; **(25)** (Megiddo II, pl. 63:3), Stratum VIIB, LB IIB; **(26)** (Megiddo II, pl. 67:19), Stratum VIIA, Iron IA; **(27)** (Megiddo II, pl. 84:5), Stratum VIA, Iron IB; **(28a-b)** (Megiddo Tombs, pl. 9:2), Tomb 1101C, Iron I; **(29)** (Megiddo Tombs, pl. 134), Tomb 912D, LB II; **(30)** (Beth-Shean VII-VIII, fig. 21:4), Stratum VII, LB IIB; **(31)** (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA, from an unclear stratigraphic context; **(32)** (Lachish-RAE III, fig. 19.30:10), LB IIB; **(33)** (Megiddo Cult, pl. 41:H), Tomb 73, Iron I; **(34)** (E. Gezer III, pl. 85:17), Tomb 59, late LB I-Iron I; **(35)** (E. Gezer III, pl. 165:5), "Third Semitic".

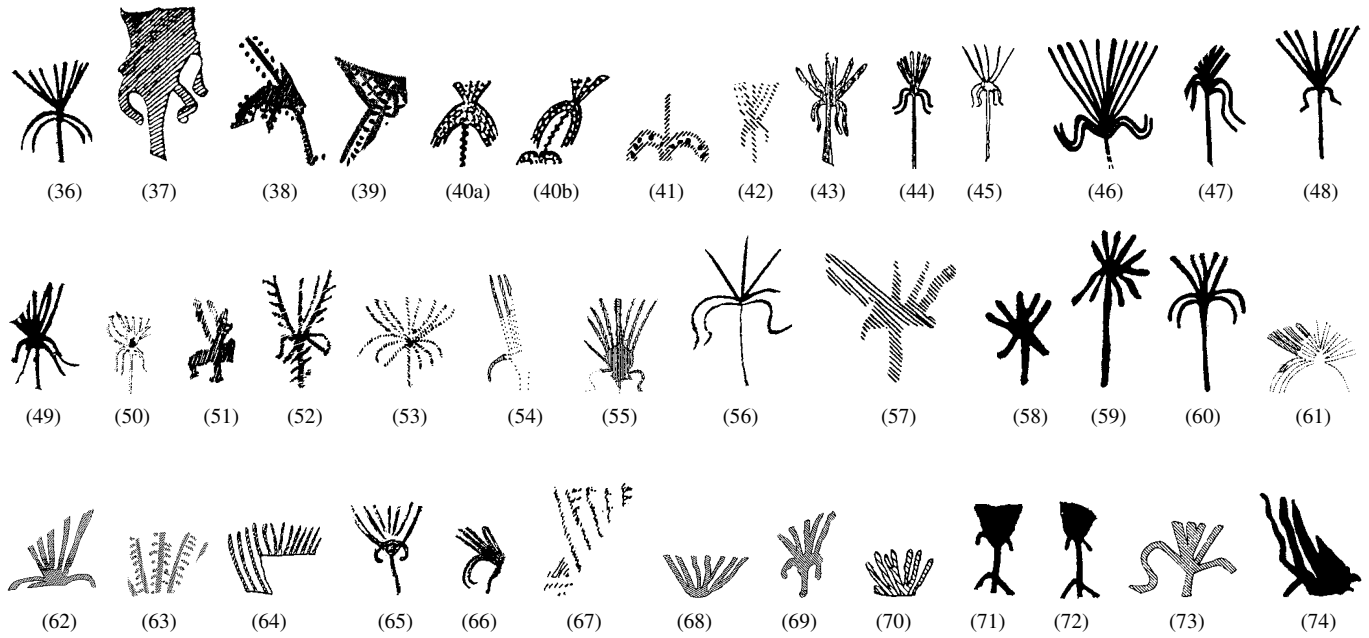


Fig. II-3b. Sub-type 1-1/2: T-date-palmA2

(36) Beth-Shemesh, (Ain Shems II, pl. 46:12), Stratum IV, LB IB-IIB; **(37)** Beth-Shean, (Mullins 2002, pl. 42:8), Unstratified; **(38)** Beth-Shean, (Mullins, 2002, pl. 11:4), Stratum R2, LB IA; **(39)** Beth-Shean, (Mullins, 2002, pl. 32:10), Stratum R1b, LB IB; **(40a-b)** Beth-Shean, (Mullins, 2002, pl. 60:2), UME, LB IIA; **(41)** (Beth-Shean VII-VIII, fig. 30:6), Stratum VII, LB IIB; **(42)** T. Gedor, (Ben-Arieh, 1981: fig. 2:5), LB II; **(43)** (Lachish II, pl. 60:2), FT-Structure III, LB IIB; **(44)** (Lachish IV, fig. 2:17), NE Level VI, Iron IA; **(45)** (Lachish IV, pl. 72:630), NE Level VI, Iron IA; **(46)** (Lachish V, pl. 39:11), Level VI, LB IIB (Aharoni) / Iron IA (Ussishkin); **(47)** (Lachish V, pl. 40:1), Level VI, LB IIB (Aharoni) / Iron IA (Ussishkin); **(48)** (Lachish-RAE III, fig. 19.31:9), LB IIB; **(49)** (Lachish-RAE III, fig. 20.31:1), LB IIB; **(50)** (Lachish-RAE III, fig. 20.43:17 left), Iron IA; **(51)** T. el-Far'ah (S), (Beth Pelet II, pl. 63:35), LB I-IIB; **(52)** (Ashdod V, fig. 23:8), Stratum XIII, Iron IA, Area G; **(53)** ('Izbet Sartah, fig. 13:6), Stratum III, Iron IA; **(54)** (Bliss & Macalister, 1902, pl. 38:65), "Late Pre-Israelite Period"; **(55)** (Bliss & Macalister, 1902, pl. 41:142), "Late Pre-Israelite Period"; **(56)** (Gezer-BIAT, pl. 2:11), Tomb 1, LB; **(57)** (T. Deir 'Alla-LBAS, fig. 7-14:14), LB, Phase D; **(58)** Amman, (Dajani, 1965, fig. 16:2nd from the left in the 2nd row), Jabal Nuzha Tomb 2; **(59)** (T. Yin'am I, fig. 34:3), Stratum XIIA, early to mid LB IIB; **(60)** (Ashdod VI, fig. 3.5:12), Stratum XIII, Iron IA, Area H; **(61)** (Ashdod VI, fig. 3.5:20), Stratum XIIIb, Iron IA, Area H; **(62)** (Ashdod VI, fig. 3.29:15), Stratum XIIb, Iron IA, Area H; **(63)** (Ashdod VI, fig. 3.30:8), Stratum XII, Iron IA, Area H; **(64)** T. es-Safi, Stratum E4b, LB IIB; **(65)** (T. el-Hesy I, pl. 8:172), foot of wall 272 N 1000; **(66)** (T. el-Hesy II, pl. 5:191), City IV, LB IIB-Iron I; **(67)** T. Jemmeh, (Gerar, pl. 63:33); **(68)** (T. Batash-Timnah III, pl. 39:10 up-left), Stratum VII, LB IIA; **(69)** (T. Batash-Timnah III, pl. 39:10), Stratum VII, LB IIA; **(70)** (T. Batash-Timnah III, pl. 42:7 up-left), Stratum VII, LB IIA; **(71-72)** (Jericho V, fig. 211:5), Unstratified, LB; **(73)** (T. Miqne-Ekron 1995-1996, fig. 3.3:18), Stratum VIIB (Phase 9D), Iron IA; **(74)** (Lachish II, pl. 64:7), Structure III, LB IIB; **(75)** (Lachish II, pl. 64:8), Structure III, LB IIB; **(76)** Hala Sultan Tekke, Cyprus, (Åström, 1983, pl. 28:1), the 13th century BCE; **(77)** (T. Deir 'Alla I, fig. 57:53), Phase D, Iron IA; **(78)** Khirbet Rabud (Kochavi, 1973, pl. 1:16), Stratum III, LB IIA.

However, according to the excavators of Timnah, the parallels for the pottery assemblage from this stratum come from the LB IIA and LB IIB strata at many other sites (T. Batash-Timnah III: 132). Thus we can not rule out the possibility that Stratum VII at Timnah contains the LB IIB materials, and among them, the vessels decorated with the T-date-palmA2 motifs. A similar example appears on a sherd from Stratum III at Khirbet Rabud, which is dated by the excavator to the LB IIA (Fig. II-3b:78).

In any case, there is no doubt that the T-date-palm2 is a well-defined type of the LB IIB-Iron IA, since examples of the T-date-palmA2 are common throughout the country within this period. This sub-type clearly represents a trend in the Canaanite depiction of a date-palm, which emerged during the LB IIB and Iron IA.

The sub-type 1-1/3: T-date-palmA3 consists of only two units: a group of short straight lines representing the upper branches and a hook-shaped curved line that forms both the trunk and the upper branches together. The idea of drawing the upper branches is the same, in principle, as that of T-date-palmA2. This sub-type, represented only by a single vessel from a LB II burial cave near Tel Gedor, shows the most basic form of the Canaanite depiction of the date-palm.

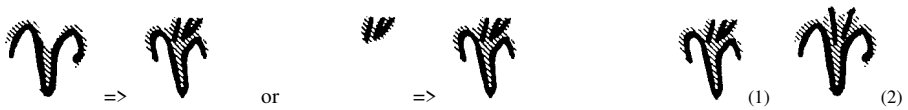


Fig. II-4. Sub-type 1-1/3: T-date-palmA3

(1-2) (Ben-Arieh, 1981: fig. 2:6), Tomb, LB II.

The sub-type 1-1/4: T-date-palmA4 is also a very simplified form of the date-palm motif. The feature characterizing this type is actually the lower branches represented by a single horizontal line just below the upper branches. The upper branches are identical to those of the T-date-palmA2 (Figs. II-5:1a & 2). The example in Fig. II-5:2 shows branches at the bottom of the trunk as well. In one case, the upper branches have been replaced by a reverse triangle, which was made by filling the spaces between the upper branches (Fig. II-5:1b; cf. Figs. II-3b:71-72). These two variations appear together in the decoration on a pottery vessel (Lachish V, pl. 39:12; Figs. II-5:1a-b). The examples in Figs. II-5:1a-b & 2 are depicted on two kraters from Lachish, which date to the LB IIB.

The motif in Fig. II-5:3 is unique compared to other date-palm motifs. There is no doubt, however, that it depicts a tree, since it is being flanked by two quadrupeds in a "tree of life" arrangement. Like other examples of the T-date-palmA4, its lower branches are represented by a single horizontal line. However, its upper branches are represented by a group of vertical lines running parallel to each other. This Iron IB example from Beth-Shean shows what appears to be a later variation of this sub-type (Fig. II-5:3).

It is noteworthy that the date-palm in Fig. II-5:2 is actually painted on one of the two handles of the krater from Lachish (Lachish II, pls. 48:249 & 60:2). This example shows that the date-palm was painted not only on the body, but also on the handle of a vessel during the LB-Iron I in Canaan.

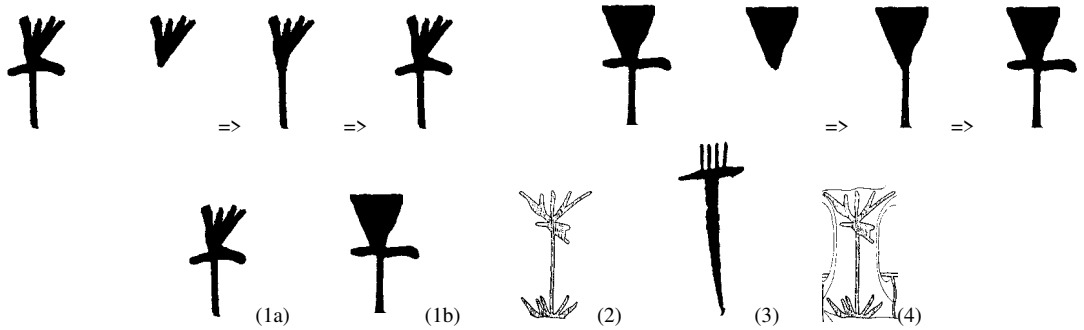


Fig. II-5. Sub-type 1-1/4: T-date-palmA4

(1a-b) (Lachish V, pl. 39:12), Level VI, LB IIB; **(2 & 4)** (Lachish II, pl. 60:2; cf. pl. 48:249), Structure III, LB IIB; **(3)** Beth-Shean, (FCTBS II:I, pl. 15:4), Level V (Lower), "Rameses III Level", Iron IB.

Most examples of *the sub-type 1-1/5: T-date-palmA5* come from Hazor during the LB I-IIB (Figs. II-6b:1-17). The tree motif painted on a Bichrome Ware sherd from Phase IV at Tell Abu al-Kharaz (the 16th century BCE) apparently belongs to this group (Fig. II-6b:24).

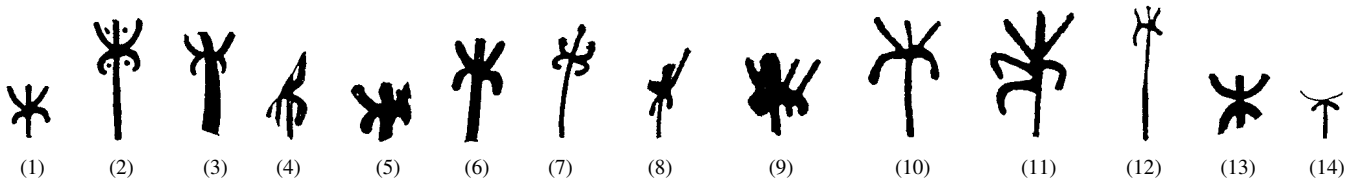
Like the sub-type 1-1/4: T-date-palmA4, this type also shows a very schematized form of a date-palm. To get a date-palm shape of this type, it appears that the Canaanite painter first drew a vertical line (representing the trunk) in the center, and then added a pair of upper branches to the trunk, and lastly a pair of lower branches (Fig. II-6a:1).

In another variation of this type, each pair of the upper and lower branches is represented by a single curved line (Fig. II-6a:2). In both of these variations, the upper third of the vertical line, from its uppermost point to the area in which it meets with the branch lines, also seems to represent a branch. In Fig. II-6a:2, the four dots found between the trunk and the branches unmistakably represent the palm fruits.

It is noteworthy that "potter's marks" identical to the sub-type 1-1/5: T-date-palmA5 occur on the handles of some Canaanite vessels. This fact indicates that those "marks" on handles also depict date-palms (cf. Figs. II-6b:16a-b, 21 & 22).

Fig. II-6a. Sub-type 1-1/5: T-date-palmA5, the assumed drawing process

(1) (Hazor I, pl. 97:17), Stratum 1, Area D, LB II; **(2)** (Hazor I, pl. 89:6), Stratum 1b-a, LB IIA-B.



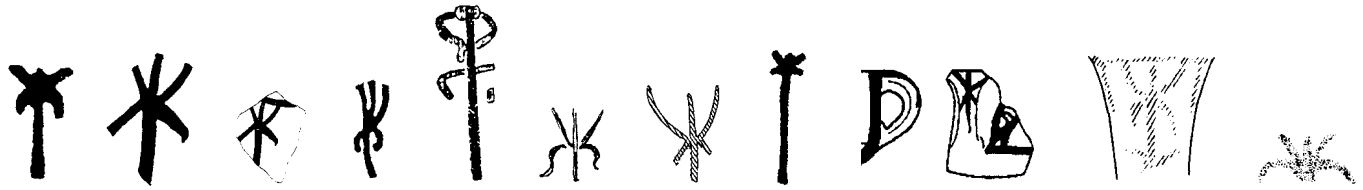


Fig. II-6b. Sub-type 1-1/5: T-date-palmA5

(1) (Hazor I, pl. 87:19), Stratum 1a, LB IIB; **(2)** (Hazor I, pl. 89:6), Stratum 1b-a, LB IIA-B; **(3)** (Hazor I, pl. 91:27), Stratum 1a, LB IIB; **(4)** (Hazor I, pl. 96:23), Stratum 1, LB II; **(5)** (Hazor I, pl 97:16), Stratum 1, LB II; **(6)** (Hazor I, pl. 97:17), Stratum 1, LB II, Area D; **(7)** (Hazor II, pl. 143:9), Stratum 1, LB II; **(8)** (Hazor II, pl. 152:7), Stratum 1, LB II; **(9)** (Hazor III-IV, pl. 157:27), Stratum XV, LB I; **(10)** (Hazor III-IV, pl. 160:19), Stratum XIII, LB IIB; **(11)** (Hazor III-IV, pl. 163:11), Stratum XIII, LB IIB; **(12)** (Hazor III-IV, pl. 196:23), LB II, unstratified; **(13)** (Hazor III-IV, pl. 272:25), Stratum 1b, LB IIA; **(14)** (Hazor III-IV, pl. 272:29), Stratum 1b, LB IIA; **(15)** (Hazor III-IV, pl. 273:19), Stratum 1b, LB IIA; **(16a-b)** (Hazor I, pl. 91:28), Stratum 1a, LB IIB; **(17)** (Hazor I, pl. 108:4), Area D; **(18)** (E. Gezer II, fig. 504:10), the Ashtoreth Karnaim deposit; **(19)** (Lachish II, pl. 48B:248), FT-Structure III, LB IIB; **(20)** (Ashdod VI, fig. 3.29:13), Stratum XIIa, Iron IA, Area H; **(21)** (Hazor II, pl. 138:6), Stratum1b, LB II; **(22)** (Hazor I, pl. 87:16), LB II; **(23)** (T. Deir 'Alla-LBAS, fig. 7.14:8d), LB, Phase D; (24).

The sub-type 1-1/6: T-date-palmA6 is very similar to the T-date-palmA5 in shape. In the drawing process, however, they differ from one another. The sub-type 1-1/6: T-date-palmA6 consists of only three straight lines: a single vertical line and two diagonal lines, which cross each other in their centers. This intersection of the lines turns the upper half of each line into the upper branches, the lower parts of two diagonal lines into the lower branches, and the lower part of the vertical line into the trunk (Fig. II-7:1a-b). An example from Tel Yin'am depicts a T-date-palmA6 with palm fronds (Fig. II-6b:18).

As in the case of the T-date-palmA5, "potter's marks," identical to those of the sub-type 1-1/6: T-date-palmA6, are very commonly found on the handles of many Canaanite pottery vessels (Fig. II-7:4-5; cf. II-7:1b); this indicates that they are decorative elements depicting a date-palm. The sub-type 1-1/6: T-date-palmA6 occurs only at Hazor and Tel Yin'am.

Franken interprets these handle decoration motifs as trees, more specifically date-palms, in an extremely schematized form (T. Deir 'Alla I: 173; cf. Ashdod I: 82, fig. 23:5 & pl. 13:12; T. Deir 'Alla-LBAS: 56-57, 136; figs. 4.16, 7.14:8d). The examples of T-date-palmA5 and of T-date-palmA6 confirm that such handle decoration motifs also depict date-palms.

The handle decoration motif ✳, which is identical to the T-date-palmA6 (in particular, see Fig. II-7:4), is sometimes mistakenly called the "Union Jack" motif (for example, see Ashdod VI: 114 & fig. 3.31:16).[10] However, the "Union Jack" motif was originally supposed to be an 8-spoked square ⛝ resembling the national flag of the United Kingdom, and an 8-spoked circle was called the "wheel" motif ⊛ (Ancient Gaza: pl. 42; cf. Alalakh: 318 & pl. 96:d). Both the "Union Jack" (Fig. II-7:7) and the 8-spoked "wheel" (Fig. II-7:9) motifs are characteristic of Bichrome Ware (Ancient Gaza I: 10, pls. 28:5, 30:27, 32-33; II: 12, pls. 38:J11, L10; III:12, pls. 42:35, 39-41, 43:69-70; IV: pl. 43:4; V: pl. 29:24; Lachish II: pl. 49:256; Lachish-RAE: fig. 18.7:4; Alalakh: pl. 96:d etc.).

However, since the Union Jack-in-square motif does not always appear as a defined form, the eight spokes themselves could be a star-like motif created by four straight lines crossing each other, ✳ (Fig. II-7:8; see also Ancient Gaza I: pl. 28:4; III: pl. 42:37). This star-like motif as part of a pottery painting also occurs in the Diayla region, Mesopotamia, during the Protoliterate Period (Delougaz, 1952: pl. 134:d).

Thus T-date-palmA6 ✳, which depicts a date-palm in a schematized form, should be distinguished from the "Union Jack" ⛝ or star-like motif ✳. While the former is characteristic of Canaanite pottery, the latter, that is, the "Union Jack" or the star-like motif, belongs to the repertoire of the decorative motifs of Bichrome Ware.

It is important to note that the star-like motif also appears on some handles of Canaanite vessels. In these cases, the motif should still be distinguished from that of Bichrome Ware's "Union Jack," since there is no doubt that it

[10] In the text of Ashdod VI: 114, the figure number is mistakenly written as fig. 3.24:16, instead of fig. 3.31:16; there is no number "16" in fig. 3.24. R. Amiran described this handle decoration motif, in her book *Ancient Pottery of the Holy Land*, as "simple painted bands crossing each other", and never applied the term "Union Jack" to it (Amiran, 1969:142); however, she did apply the term "Union Jack" to the 8-spoked square occurring as one of the "compositional patterns" in the decoration of the Bichrome Ware (Ibid: 154).

also depicts a date-palm, as shown by the tree occurring on a Philistine krater (Fig. II-7:6). In this representation of a date-palm, the tree consists of four straight lines instead of three: a long vertical line, a horizontal line, and two short diagonal lines, similar to the "Union Jack" motif. This motif for handle decoration will be discussed in Category IV of this chapter (cf. Types 1 and 2 of Class Mhd=B).

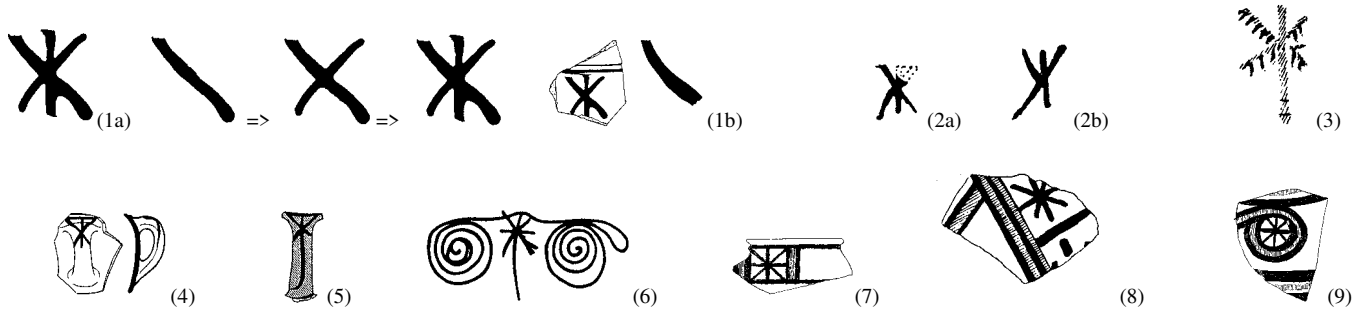
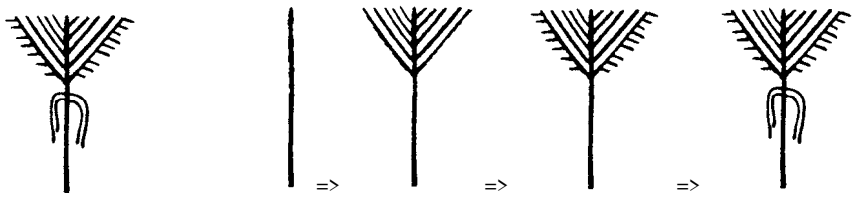


Fig. II-7. Sub-type 1-1/6: T-date-palmA6

(1a-b) (Hazor V, fig. II:18:20), Stratum XIV (Local Stratum 8), LB I-IIA; **(2a-b)** (Hazor I, pl. 144:5), LB II; **(3)** (T. Yin'am I, fig. 34:1), Stratum XIIA, early to mid LB IIB; **(4)** (Hazor II, pl. 143:10) LB II; **(5)** (Ashdod I, fig. 33:14), Area C, Iron I; **(6)** T. Qasile, (T. Dothan, 1982, fig. 66:13), Philistine krater, Stratum XI; **(7)** T. el-'Ajjul, (Ancient Gaza III, pl. 43:70), Bichrome Ware; **(8)** T. el-'Ajjul, (Ancient Gaza III, pl. 42:37), Bichrome Ware; **(9)** T. el-'Ajjul, (Ancient Gaza I, pl. 30:33), Bichrome Ware.

In shape, *the sub-type 1-1/7: T-date-palmA7* is similar to the T-date-palmA2, which marks a trend of date-palm depiction in the Canaanite pottery paintings during the LB IIB-Iron IA period. However, these two types are clearly distinguished from each other in the drawing process. The Canaanite pottery painters drew the vertical trunk first and then attached the diagonal upper branches to the trunk. When drawing the date-palms of the T-date-palmA2, they appear to have preferred drawing the upper branches first (Fig. II-8a). The lower branches droop downwards as in most other types. In some cases, the palm fronds are depicted on the exterior of the lowest upper branch on both sides (Figs. II-8a; II-8b:4 & 8). The example in Fig. II-8b:6 depicts a date-palm with units of branches both on the trunk and at its bottom, while the one in Fig. II-8b:12 shows the roots at the bottom.

Chronologically, almost every example dates to LB IIB or Iron IA. A single example comes from the Iron IB stratum at Yoqne'am (Fig. II-8b:9). This sub-type was undoubtedly known at Hazor in LB IIA; the examples of T-date-palmA/lotus-papyrus from Hazor (see below), which date to LB IIA, clearly show a T-date-palmA7 (Fig. II-8b:11).



(Megiddo II, pl. 72:3), Stratum VII, LB IIB-Iron IA

Fig. II-8a. Sub-type 1-1/7: T-date-palmA7, the assumed drawing process

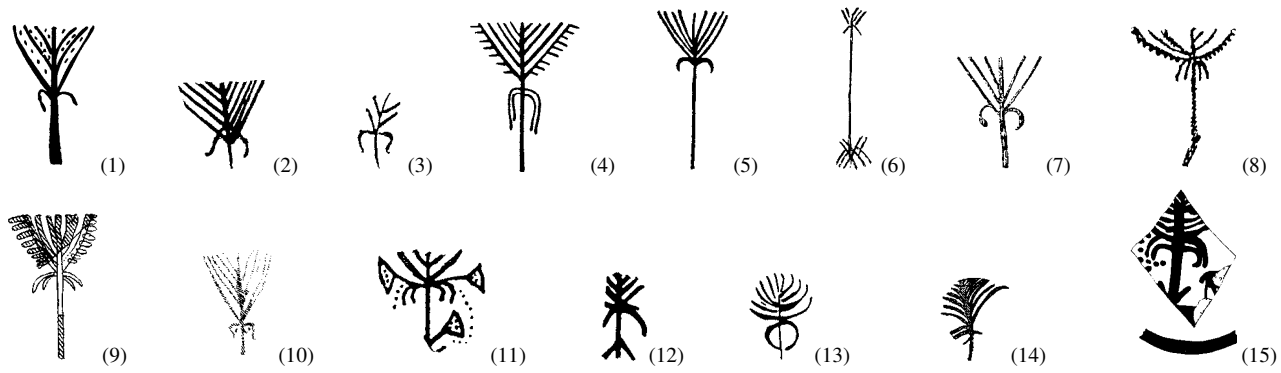


Fig. II-8b. Sub-type 1-1/7: T-date-palmA7

(1) T. el-Far'ah (S), (Beth Pelet II, pl. 58:972), LB IIB-Iron IA, Tomb 972; **(2)** (Lachish-RAE III, fig. 20.3:17), LB IIB; **(3)** (Lachish II, pl 48B:248), FT-Structure III, LB IIB; **(4)** (Megiddo II, pl. 72:3; cf. Kempinski, 1993, fig. 44:9), Stratum VIIA, LB IIB-Iron IA; **(5)** (Megiddo II, pl. 251:1), Stratum VIIB, LB IIB; **(6)** (E. Gezer III, pl. 173:6), "Fourth Semitic"; **(7)** (E. Gezer III, pl. 168:7), "Third Semitic"; **(8)** (E. 'Afula, fig. 20:14) Tomb 4 in Eastern Cemetery (Stratum IIIB), Iron IA; **(9)** (Yoqne'am II, fig. I.22:17), Stratum XVII, Iron IB; **(10)** (T. Deir 'Alla-LBAS, fig. 5-14:19), LB, Phase E, Building west of the cella, Room E10; **(11)** (Hazor I, pl. 86:1), Stratum 1b, LB IIA; **(12)** T. Sera', (Oren, 1985, fig. 6:1), Stratum IX, LB IIB-early Iron IA; **(13)** (T. es-Sa'idiyeh-Cem., fig. 11:2), Tomb 108, LB IIB-Iron IA; **(14)** (T. B. Mirsim-Cem., fig. 2.30:36), Tomb 100 (LB II); **(15)** Ugarit, (Ugaritica VII, fig. 14:8), Bronze Recent 2 et debut 3, LB IIA-LB IIB (?).

A sherd from Ugarit attributed to the LB bears a depiction of a date-palm, which apparently belongs to the T-date-palmA7 group (Fig. II-8b:15). Unfortunately, however, the stratigraphy and chronology of Schaeffer at Ugarit is somewhat chaotic, even though scholars think that the LB begins in the 15th century BCE, at the site (Yon, 1997: 258). The sherd probably belongs to a later stage of LB at Ugarit, since it is attributed to the "Bronze Recent 2 et debut 3." In any case, this sherd shows that the date-palm motif of T-date-palmA7 type was also known in Lebanon.

The sub-type 1-1/8: T-date-palmA8 (Fig. II-9) is only known from a krater found in Structure III of the Foss Temple at Lachish, which dates to the LB IIB (Lachish II: pl. 60:2). This type is quite realistic compared to the other types. In drawing the upper branches, the pottery painter seems to have combined the features of both the T-date-palmA2 and the T-date-palmA7, since the straight lines representing the upper branches are arranged, not only along the trunk/vertical line, but also on top of it (Figs. II-9:1-2). The well-defined stumps of the cut branches are also an important feature of this type. Such a representation of a date-palm with stumps of cut branches remaining on its trunk is also found on a Middle Assyrian cylinder seal (Fig. II-9:3).

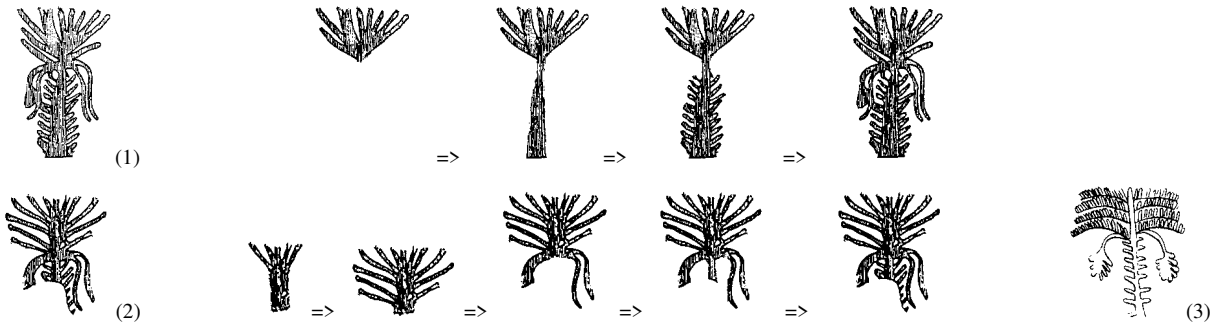


Fig. II-9. Sub-type 1-1/8: T-date-palmA8

(1-2) (Lachish II, pl. 60:2), FT-Structure III, LB IIB; **(3)** (Ornan, 2005, pl. 171), from a Middle Assyrian cylinder seal, Keel, 1980b, fig. 88.

The sub-type 1-1/9: T-date-palmA9 is known from two Iron IA painted vessels from Beth-Shean, each of which represents a variation (Figs. II-10:1-2). In this type, the trunk is omitted, although the separation between the upper and lower branches, a well-defined feature of T-date-palmA type, is clearly shown. Undoubtedly, by removing the vertical trunk, the Canaanite pottery painter could reduce the unnecessary space in the metope, and fill it, more effectively, with elements of primary concern, such as branches and quadrupeds. Because of the lack of a vertical trunk, however, the lower branches had to be attached to the upper branches.

In one variation of this type (Fig. II-10:1), the upper branches are actually drawn in the same way as in T-date-palmA2. The lower branches are, however, attached to the outer upper branches on both sides. The palm fronds are depicted in every upper branch. The other variation of this type shows an extremely schematized form of T-date-palmA type (Fig. II-10:2). The upper branches are represented by three vertical lines, which are parallel to each other, and the lower branches are attached to them.

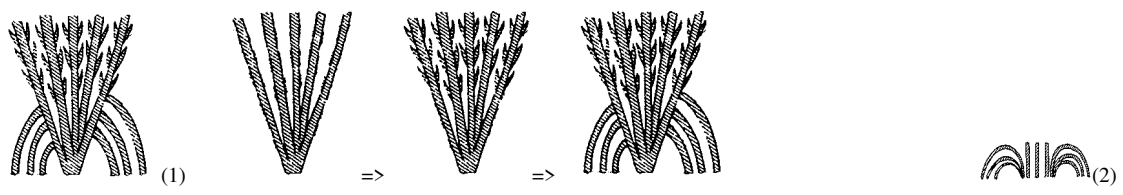
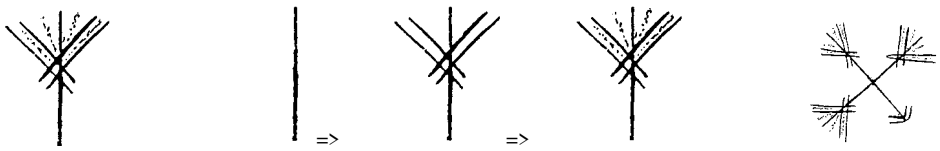


Fig. II-10. Sub-type 1-1/9: T-date-palmA9

(1) (Beth-Shean 4-1, fig. 24), Stratum 4, Iron IA; **(2)** (Beth-Shean 4-1, fig. 26:4), Stratum 4, Iron IA.

In *the sub-type 1-1/10: T-date-palmA10* (Fig. II-11), the branches are created by pairs of straight lines, each of which consists of two diagonal lines crossing each other at a point on the vertical line representing the trunk. Thus, the lines above that point turn into the upper branches, and those below it become the lower ones. In this regard, the T-date-palmA10 is similar to the T-date-palmA6. However, while the latter is made of only three straight lines - two diagonal lines and one vertical line crossing each other, the former has more than two pairs of diagonal lines crossing each other. Moreover, in T-date-palmA10 the upper branches are emphasized more than the lower ones, not only by the upper branches themselves that are much longer than their lower counterparts, but also by the additional lines placed between the upper branches. These additional lines do not cross the vertical line/trunk, and no lower branches are created by them.

This sub-type is found only in the interior of a bowl found at Gezer, which was assigned by Macalister (in his chronology) to the "Fourth Semitic" period that corresponds to 1000-550 BCE. Later Macalister's materials were examined by the excavators of the Hebrew Union College Expedition, and turned out to be inter-mixed (Gezer V: fig. 1). Thus it is difficult to know the precise dating of the bowl. Presumably it might belong to the late Iron IB or early Iron II.



(E. Gezer III, pl. 173:4), "Fourth Semitic"

Fig. II-11. Sub-type 1-1/10: T-date-palmA10

As in the case of T-date-palmA7, the upper branches are diagonally attached to the vertical trunk in *the sub-type 1-1/11: T-date-palmA11*. However, the main difference between them is the location of the lower branches: in the tree motifs of the T-date-palmA11, the lower branches are attached to the exterior of the lowest upper branch on both sides (Figs. II-12:1-3), while those of T-date-palmA7 are connected to the trunk (cf. Fig. II-8b). Lower branches attached to the exterior of the lowest upper branch are also found in T-date-palmA9 (cf. Fig. II-10:1).

As discussed above, some examples of the T-date-palmA2 and of the T-date-palmA7 show palm fronds in the same location as where the lower branches of the T-date-palmA11 are placed. For this reason, there has been a suggestion that the lines attached to the lowest upper branches in the T-date-palmA11 represent the palm fronds (cf. Zarzaqi-Peleg, 1997: 56; fig. 10a: Tel Regev). However, those lines are too long to be palm fronds. They are much longer than the palm fronds depicted in the examples of the T-date-palmA2 and the T-date-palmA7. Moreover, in the variation of this type from Tell el-Harbaz (Tel Regev), these lines are curved (Fig. II-12:3). The sub-type 1-1/12: T-date-palmA12 also shows that the lower branches are sometimes attached to the lowest upper branches in the Canaanite depictions of the date-palm (see Fig. II-13).

One of the Gezer examples shows roots, depicting an "uprooted" date-palm (Fig. II-12:2). This is reminiscent of the "uprooted tree" motifs known at Beth-Shemesh (Fig. II-21a:5) and at Nineveh (Fig. II-21b:2).

All of the Gezer examples date to Iron IA. The Tell el-Harbaj example is roughly assigned to LB. However, given the fact that almost every example of T-date-palmA7, 9, and 11, which share some critical features with each other, belong to the LB IIB-Iron IA period, it would be reasonable to assign the Tell el-Harbaj example to the same period.

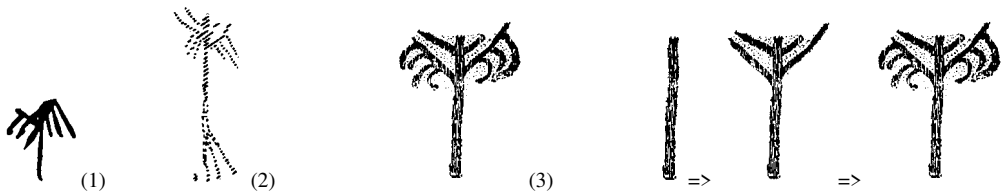


Fig. II-12. Sub-type 1-1/11: T-date-palmA11

(1) (Gezer IV, pl. 22:7), Stratum XIII, Iron IA; **(2)** (Gezer IV, pl. 38:9), Stratum XII, Iron IA; **(3)** (T. el-Harbaj, pl. 4:1), LB.

The sub-type 1-1/12: T-date-palmA12 is distinguished from the others by its unique unbalanced shape. This imbalance is created by the lower branches on the right side, which are emphasized. Moreover they are attached to the right-end upper branch, while the lower branch, represented by a single curved line, is connected to the top of the

trunk as in the T-date-palmA2. This type is known at two sites: Beth-Shean in Israel (Fig. II-13:1) and Sidon in Lebanon (Fig. II-13:2). The Beth-Shean example belongs to Level VII (LB IIB), and the motif from Sidon comes from a mixed LB and Iron Age context. Thus this type can be reasonably dated to LB IIB.

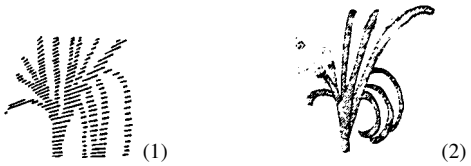


Fig. II-13. Sub-type 1-1/12: T-date-palmA12

(1) (Beth-Shean VII-VIII, fig. 23:5), Level VII, LB IIB; **(2)** Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context).

The sub-type 1-1/13: T-date-palmA13 is very similar to T-date-palmA2 in every aspect, except for a single feature: the lower branches, which first run horizontally and then sharply turn toward the bottom at an angle of roughly 90˚ (Fig. II-14:1-2). These lower branches are quite different in shape from those of T-date-palmA2, which have clearly-defined lower branches. Up to this point, two examples of this type have been identified: one from Stratum XV at Ashdod (LB IIA) and the other from Meggido (Iron I?). The Meggido example shows palm fronds drawn on a pair of upper branches.

Fig. II-14. Sub-type 1-1/13: T-date-palmA13

(1) (Ashdod I, fig. 20:10), Stratum 2 (XV), LB IIA; **(2)** Megiddo, (T. el-Mutesellim I, pl. 244, cf. Megiddo Cult, pl. 41:L), Tomb A, Iron I.

The sub-type 1-1/14: T-date-palmA14 is primarily characterized by its unique lower branches, which are represented by unbroken lines, but sharply curved toward the bottom on both the left and right sides. On both sides, the lower branch is represented by a single line. In this regard, this sub-type is similar to an example of the T-date-palmA13 in Fig. II-14:2. Stylistically, however, the examples of the T-date-palmA14 seem more schematic. There are examples that have no trunks (Figs. II-15:1-2), while others show not only the trunk but also the palm fronds arranged along the upper left and upper right branches (Fig. II-15:3-4).

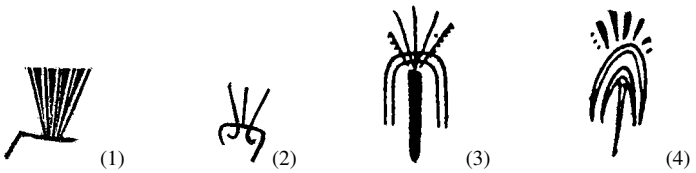


Fig. II-15. Sub-type 1-1/14: T-date-palmA14

(1) (E. Gezer III, pl. 159:1), "Third Semitic"; **(2)** (E. Gezer III, pl. 160:5), "Third Semitic"; **(3-4)** (Beth-Shean VI-IV, fig. 22:26 & FCTBS II:II, pl. 49:27), Level V (Lower), Iron IB.

In some cases, a T-date-palmA motif has elements that do not belong to a date-palm, such as lotus-like (or papyrus-like) flower stems, poled circles, and wavy lines. These combinations, each of which is a single motif, are not really physical; rather, they seem to reflect more clearly the symbolic nature of the motif.

Thus, *the sub-type 1-1/15: T-date-palmA/lotus-papyrus* includes the T-date-palmA motifs combined with blossoms of lotus or umbels of papyrus (Fig. II-16). These motifs are not regarded as a composite motif, but as a single motif, since it is not a scene. Such a combination is known at three sites: Hazor, Beth-Shean, and Megiddo. There is no doubt that the Megiddo example, found on the "Orpheus Jug" known as Philistine ware, shows a lotus stem having the lower branches of a T-date-palmA (Fig. II-16:3).

Unlike the Megiddo example, the one from Hazor shows a T-date-palmA7 combined with the stems of a lotus-like (or papyrus-like) flower (Fig. II-16:1). It is difficult to determine whether it represents a lotus or papyrus, because the depiction is very schematized. The same applies to the Beth-Shean example, except for the fact that it shows a T-date-palmA2 rather than a T-date-palmA7 (Fig. II-16:2).

Lotus and papyrus are well-known Egyptian motifs. Given the fact that the Canaanites were under Egyptian rule during the LB and early Iron IA, the combination of a Canaanite motif and an Egyptian symbol is not uncommon. Particularly the combination of a Canaanite tree motif and an Egyptian lotus or papyrus motif recalls the depictions of a naked Canaanite goddess holding lotus or papyrus stems in both her hands, which are found on various media such as terra-cotta tablets and figurines, a bronze pendant, and a golden plaque (cf. Keel, 1998: 66-68).

These examples of the T-date-palmA/lotus-papyrus are of great importance because they indicate that the inhabitants of Canaan associated the date-palm with the Egyptian lotus and papyrus by combining them into a motif. That is to say, they probably thought that the date-palm had the same symbolic meaning as that of the lotus or papyrus. The intentional expression of such identification probably reflects a sort of syncretism, which must have existed among the Canaanites.

Fig. II-16. Sub-type 1-1/15: T-date-palmA/lotus-papyrus

(1) (Hazor I, pl. 86:1), Stratum 1b, LB IIA; **(2)** (Beth-Shean VI-IV, fig. 53:18), Level VI, Iron IA; **(3)** (Megiddo II, pl. 76:1), Stratum VIA, Iron IB, Philistine Ware?

The sub-type 1-1/16: T-date-palmA/wavy line1 is actually a combination of a T-date-palmA motif and a Ma=wavy line1 motif. (The motif, Ma=wavy line1, will be discussed in detail later). Like T-date-palmA/wavy line1, this is not a scene, but a single, basic natural motif depicting a T-date-palmA motif, to which wavy lines (of type Ma=wavy line1) are connected. There are two variations in this type: T-date-palmA2/wavy line1 (Figs. II-17:1, 3, & 4) and T-date-palmA7/wavy line1 (Figs. II-17:3 &5). Although the wavy line itself is a very common motif in the Canaanite pottery painting tradition, it is usually not easy to know what it represents. Thus, any identification of this motif with a certain object should be done according to the iconographic context in which the motif occurs. In the case of the T-date-palmA/wavy line1, the wavy line, as part of a natural motif, seems to represent water.

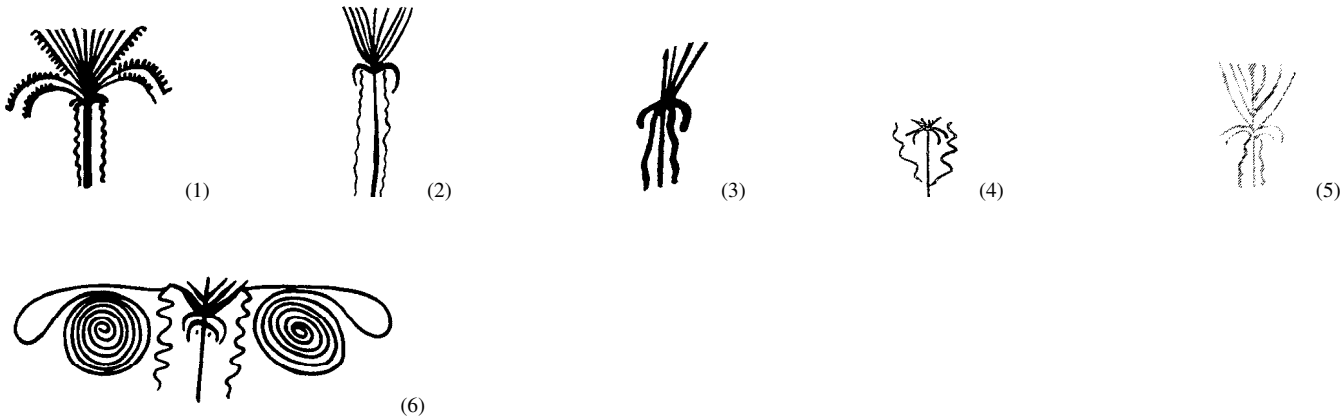


Fig. II-17. Sub-type 1-1/16: T-date-palmA/wavy line1

(1) (Megiddo II, pl. 64:4), Stratum VIIB, LB IIB; **(2)** (Megiddo II, pl. 251:1), Stratum VIIB, LB IIB; **(3)** (Megiddo Tombs, pl. 19:21), Tomb 989C1, LB II; **(4)** (E. Gezer III, pl. 167:10), "Third Semitic" Period; **(5)** (T. Deir 'Alla-LBAS, fig. 5.7:25), Phase E, LB IIB; **(6)** Azor, (T. Dothan, 1982, fig. 66:12), Philistine krater.

A combination of a pair of typical Philistine spirals and a T-date-palmA7/wavy line1 is found on a bell-shaped Philistine krater from Azor. This design represents the Philistine adoption of a Canaanite motif. The similarities between the T-date-palmA7 motifs from Azor and Tell Deir 'Alla are especially remarkable (cf. Fig. II-1:10). It is probable that there existed information exchange between these two sites during the end of LB IIB and early Iron IA.

The sub-type 1-1/17: T-date-palmA/poled circle is defined as a date-palm of the T-date-palmA type combined with motifs of the Ma=poled circle, which are placed between the branches. This type is an exceptional case in which a basic natural motif has an abstract motif as part of it. In all examples of this type, the date-palms are of T-date-palmA2, and the poled circles are placed between their upper branches. It is unclear what the poled circle in this type represents or means. There is no doubt, however, that it is very symbolic in nature.

These poled circles do not represent the fruit. When fruit is expressed, it is always represented by dots placed between the trunk and branches (cf. Figs. II-1:9-10; II-18:1a). It is also noteworthy that all known examples of the T-date-palmA/poled circle appear with animals in scenes depicting the "tree of life" theme.

The examples of this type come from a cult stand found in Stratum VIIB at Megiddo (Fig. II-18:1a-b) and from two sherds found at Megiddo (Fig. II-18:2) and at Beth-Shean (Fig. II-18:3). All the examples are based on T-date-palmA2. One example shows a T-date-palmA2 with two added dots representing palm fruits under the lower branches and two poled circles (cf. Ma=poled circle2) rising among the upper branches of the tree. It also shows two strokes added to the bottom, which probably represent a root, and a large dot at the end of one of them (Fig. II-18:1a). The motif in Fig. II-18:1b, which comes from the same cult stand mentioned above, seems to have been designed to be the same as the motif in Fig. II-18:1a.

Another example from Megiddo is a T-date-palmA2/wavy line1 motif with two poled circles. Thus, it is classified as a *T-date-palmA2/wavy line1/poled circle* (Fig. II-18:2). In the Megiddo motifs, the poled circle has a dot at its center. In the example from Beth-Shean, however, it is surrounded by dots (Ma=poled circle1). In this example, the palm fronds are represented by dots arranged along the branches, a well-known occurrence in the date-palm motifs from Beth-Shean. The Beth-Shean example shows a very schematized form. (Fig. II-18:3).
The Ma=poled circle motif occurs independently, as well as in combination with a T-date-palmA motif. The details about this motif will be discussed in Category II.

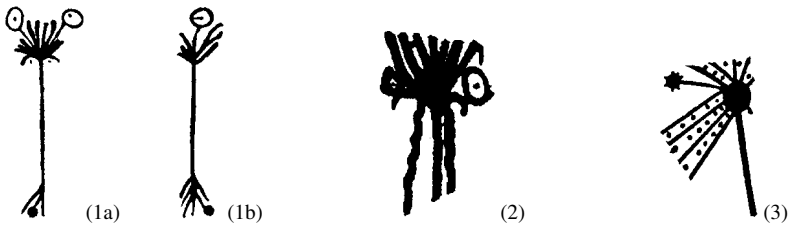


Fig. II-18. Sub-type 1-1/17: T-date-palmA/poled circle & Sub-type 1-1/18: T-date-palmA/wavy line1/poled circle

(1a-b) (Megiddo II, pl. 251:1), Stratum VIIB, LB IIB; **(2)** Megiddo, (T. el-Mutesellim I, pl. 54; Megiddo Cult, pl. 40:C), LB II; **(3)** (Beth-Shean VII-VIII, fig. 17:16 & FCTBS II:II, pl. 43:26), Stratum VIII, LB IIB.

II-1.1.1.2. Date-palm B (Type 1-2: Mnb=T-date-palmB)

The type Mnb=T-date-palmB is characterized by branches that curve gently, resembling pairs of bird wings that are spread horizontally. In these bird-wing shaped branches, there is no intended separation between the upper and lower ones, which is the prime feature of the T-date-palmA type. The identification of T-date-palmB as a date-palm is based not only on the shape of the branches, but also on the depictions of palm fronds on them as shown in Fig. II-19.

The type Mnb=T-date-palmB is divided into three sub-types. All these sub-types have wing-like branches, but they differ from each other in other details.

The sub-type 1-2/1: T-date-palmB1 is the full version of this type. In its examples, each pair of branches is connected with the trunk at different levels. All of these examples show palm fronds represented by short strokes arranged along the branches except for the Beth-Shean example where dots take the place of strokes (Fig. II-19:4). Again, we encounter the phenomenon of the palm fronds represented by dots in a Beth-Shean example (cf. above). An example of the T-date-palmB1 occurring on a fragment from a Bichrome krater found at Tell el-'Ajjul seems to show the root as well (Fig. II-19:7).

Chronologically, the examples of T-date-palmB1 occur for a long time period from MB IIB to the end of LB IIB. It is noteworthy that the same type of date-palm motif occurs in the Bichrome Ware as well (Fig. II-19:5, 6 & 7), and that two of them (Figs. II-19:5-6) come from two different "tree of life" scenes: one is flanked by two quadrupeds (Fig. II-19:9) and the other by birds (Fig. II-19:10). The "tree of life" theme is not one familiar to Bichrome Ware, whereas it is very popular in the Canaanite pottery painting tradition.

A sherd from Level I at Ugarit, to which many Bichrome Ware vessels and sherds are assigned, also shows a date-palm motif, which apparently belongs to the T-date-palmB1 type (Fig. II-19:11).

The existence of T-date-palmB1 motifs in both painted Canaanite pottery and Bichrome Ware may indicate some sort of ties between the two different pottery traditions.

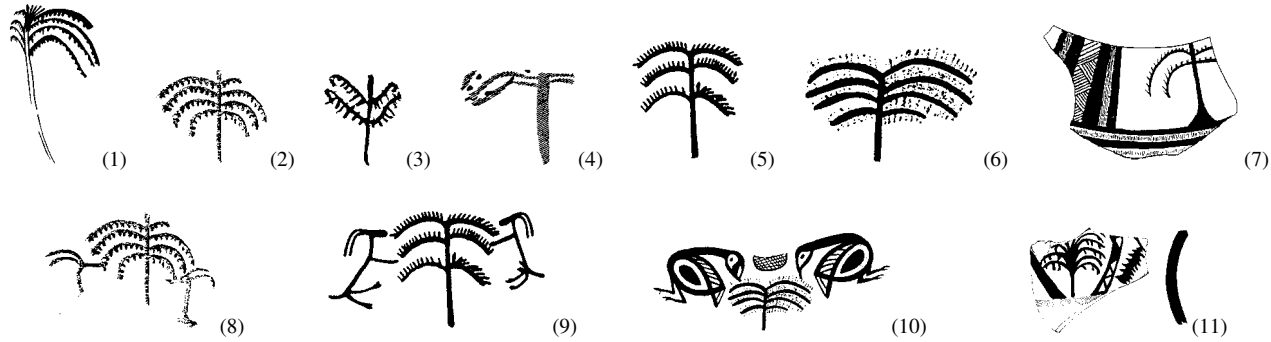


Fig. II-19. Sub-type 1-2/1: T-date-palmB1

(1) T. el-Far'ah (N), MB IIB, (cf. Ziffer, 1990, p. 11 in English text); **(2 & 8)** (E. Gezer III, pl. 165:2), "Third Semitic" Period (late LB I to early Iron IA according to HUC's dating); **(3)** Beth-Shemesh, (Ain Shems II, pl. 19 above, Cemetery T. 11, LB IIB, (end of Stratum IVB, the 13th cent. BCE, cf. NEAEHL 1: 250); **(4)** Beth-Shean, (Mullins, 2002, pl. 17:11), Stratum R2, LB IA; **(5 & 9)** (Megiddo II, pl. 56:8), Stratum IX, LB I, Bichrome Ware; **(6 & 10)** (Megiddo Tombs, fig. 111 & pl. 46:16), Tomb 1100A, LB I, Bichrome Ware; **(7)** T. el-'Ajjul, (Ancient Gaza I, pl. 29:6), Bichrome Ware; **(11)** Ras Shamra/Ugarit, (Ugaritica II, fig. 81:7), Level I.

Although *the sub-type 1-2/1: T-date-palmB2* consists of two basic units - the branches and the trunk - its shape is no less close to that of a real date-palm than in other types of date-palm motifs. Unlike the trees of T-date-palmB1, the T-date-palmB2 has branches stretching from the same location on the trunk.

The sub-type 1-2/2: T-date-palmB2 is known only from a single vessel: a biconical jug from Stratum VIII at Megiddo, which is painted in black and red. In the painted decoration on this vessel, the tree is flanked by two horned quadrupeds. Thus, like most of the T-date-palmB1 examples, the only example of T-date-palmB2 is also part of a scene depicting "the tree of life."

(Megiddo II, pl. 58:2), Stratum VIII, LB IIA

Fig. II-20. Sub-type 1-2/2: T-date-palmB2

The use of two colors, black and red, in depicting such a theme on a Canaanite vessel from Megiddo does not seem to be incidental since the site is a key place for Bichrome Ware, which provided a number of vessels belonging to the family. It seems possible that there were certain relationships between the Canaanite pottery painters and the Bichrome Ware manufacturers.

The examples of *the sub-type 1-2:3: T-date-palmB3* are roughly similar to those belonging to the sub-type 1-2/1: T-date-palmB1 in shape, but they show no palm fronds. Chronologically, the example from Tel Michal is not helpful, because it has been found in an unstratified context (Fig. II-21a:1). The Gezer examples date to LB IIA (Fig. II-21a:2 & 3). The similarities between the examples from both sites may allow for the dating of the Tel Michal example to LB IIA. The Beth-Shemesh example belongs to the LB IIB (Fig. II-21a:5), while the one from Megiddo dates to the LB I (Fig. II-21a:6). The example from Tell Deir 'Alla is attributed to MB II (Fig. II-21a:4). Thus T-date-palmB3 seems to have a time span extending from MB II to LB IIB. Another example of this sub-type is also found on a LB I sherd from Megiddo (Fig. II-21a:6).

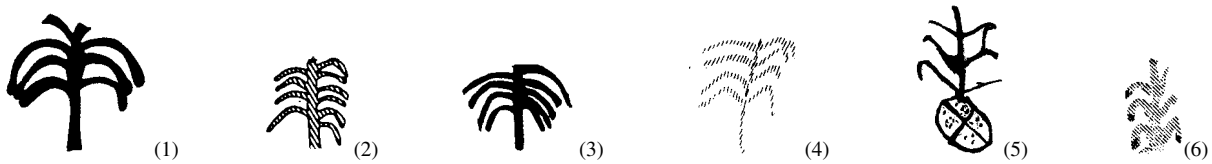


Fig. II-21a. Sub-type 1-2/3: T-date-palmB3

(1) (T. Michal, fig. 5.9:12), Stratum XVI or XV (?), LB I-II (?); **(2)** (Gezer I, pl. 29:1), Stratum XVI, LB IIA; **(3)** (Gezer I, pl. 29:24), Stratum XVI, LB IIA; **(4)** (T. Deir 'Alla-LBAS, fig. 1:1), MB II; **(5)** Beth-Shemesh, (Ain Shems II, pl. 19 above), Cemetery T. 11 (the end of Stratum IVB), LB IIB (cf. NEAEHL 1: 250; Amiran, 1969: 162); **(6)** (Megiddo IV, fig. 12.4:8), Level F-10, LB I.

Among the examples of the sub-type 1-2/3: T-datepalmB3, the one from Beth-Shemesh is particularly interesting (Fig. II-21a:5). It comes from a "tree of life" scene painted in the interior of a chalice. Two T-date-palmB1 motifs are also found in the same scene, one of which is mentioned above (Fig. II-21b:1). In this scene, the T-date-palmB3 motif has a root-like part at its base. It is an oval circle in contour, filled with dots and with two lines crossing each other (Fig. II-21a:5). Of course, it is unclear whether it represents a root or something else.

Amiran interprets it as "a pool" surrounded by "tree of life" scenes (Amiran, 1969: 162). However, there is no parallel for such a motif, and there is no reason to think that those scenes are directly related to each other. Rather they are independent scenes, and there is no doubt that the root-like object is part of the tree in Fig. II-21a:5. There seems to be no parallel for this unique part of the tree in other tree motifs found in Israel. A remarkable parallel, however, is found in a pottery sherd retrieved within the vicinity of the Temple of Ishtar at Nineveh, Mesopotamia, which bears a tree motif that has such a part at its base (Fig. II-21b:2). Goff calls the tree motif on this sherd "an uprooted tree with leaves on the branches" (Goff, 1963: 142 & fig. 584).

There is one major problem with this comparison. Although this Nineveh sherd has been found out of context, it is attributed to Ninevite 5 (Level 5) dating to the 1st half of the 3rd millennium BCE (Nineveh-Ishtar: 81; Goff, 1963: 141-142 & fig. 584; cf. Nineveh-BME: 132-133). Thus, there exists more than a thousand years of chronological gap between the "uprooted tree" motif on this sherd and the T-date-palmB3 motif from Beth-Shemesh that dates to LB IIB. How can one explain this chronological gap?

To explain such a gap, I would like to emphasize the fact that there are many "age-old" motifs in ancient Near Eastern iconography, which come down from the Proto-historic period and continue to exist into the 1st millennium BCE or even later periods; they move from region to region, disappearing and reappearing. Although it seems impossible to trace all their chronological and regional tracks, we know, at least, that they generally moved within the boundary of the ancient Near Eastern world to which the land of Canaan belonged.

For example, in the "tree of life" scene painted in the interior of the chalice from Beth-Shemesh, there are quadrupeds with bodies in the shape of a double triangle. Such a quadruped is also found in Nineveh 5 (Fig. II-21b:3). As a matter of fact, it is an age-old motif in the ancient Near East. (This will be discussed in detail below.)

In short, the Beth-Shemesh example finds its origin in the ancient Near Eastern culture, even if it does not have a direct connection with the "uprooted tree" motif from Nineveh.

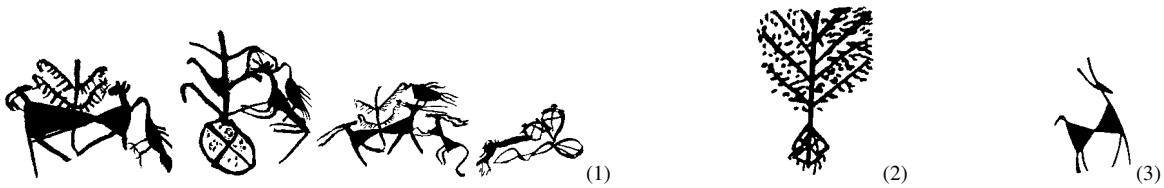


Fig. II-21b. Beth-Shemesh & Nineveh

(1) Beth-Shemesh, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IIB; **(2)** (Nineveh-Ishtar, pl. 59:15), Level 5 (Ninevite 5), the 1st half of the 3rd millennium BCE; **(3)** (Nineveh-Ishtar, pl. 59:25), Level 5 (Ninevite 5), the 1st half of the 3rd millennium BCE.

II-1.1.1.3. Type 1-3: Mnb=T-miscellanea

There are many tree motifs occurring on the painted Canaanite pottery vessels from the LB and Iron IA periods, and the majority of them can be identified with a date-palm according to their look. However, the identification of the rest as specific tree species (which are not a date-palm), does not seem to be possible. Thus, such tree motifs come under the classification code, Type 1-3: Mnb=T-miscellanea. In Type 1-3: Mnb=T-miscellanea, there are still

motifs which can be grouped according to recognizable common features. These miscellaneous tree motifs are divided into six sub-types, from T-miscellanea1 to T-miscellanea6.

The most important feature characterizing *the sub-type 1-3/1: T-miscellanea1* is the voluted branches (or leaves). They can be divided into two groups according to the shapes of the voluted branches. The first group includes those that have two kinds of voluted branches: the right-turning and the left-turning on both sides of the trunk (Figs. II-22:3, 4 & 5). In the second group, only the left side of the trunk has left-turning branches, and the right side has only right-turning branches (Figs. II-22:1-2 & 8-9).

The similarities between an example of T-miscellanea1 from Lachish and a tree depicted on a sherd from a Nuzi Ware jar found at Tell Brak in northern Syria are remarkable (Figs. II-22:1 & 6; cf. Fig. III-31:25). The Lachish tree looks like a crude copy of this fine jar's floral motif. This jar comes from the last phase of the Mitanni Temple (Level 2 in Area HH) at the site, which is reported to have been destroyed sometime early in the 13th century BCE (T. Brak 1: 35 & table 1).

Fig. II-22. Sub-type 1-3/1: T-miscellanea1

(1) (Lachish II, pl 62:1), FT-Structure I-II, LB I-IIA; **(2)** T. el-'Ajjul, (Ancient Gaza III, pl. 30:10H2); **(3)** (Lachish II, pl 47:237), FT-Structure III, LB IIB; **(4)** (Beth-Shean VII-VIII, fig. 43:8), Stratum VII, LB IIB; **(5)** (Hazor III-IV, pl. 267:13), Stratum 2, LB I; **(6)** (T. Brak 1, fig. 196:402), Level 2 (LB IIA-B?), Mesopotamia/N. Syria, Nuzi Ware; **(7)** Ta'aanch, (Beck, 1994, fig. 1), Relief and incised decoration on Stand A, Iron IIA; **(8)** (Dan II, fig. 2.58:42), Stratum VIIB, LB IIA, "Mycenaean" Tomb; **(9)** (Lachish II, pl. 65:8), FT-Structure II, LB IIA; **(10)** Beth-Shean, (Mullins, 2002, pl. 34:15), Stratum R1b, LB IB; **(11)** Beth-Shean, (Mullins 2002, pl. 36:9), Level VIII, LB IIB.

This type of tree motif apparently continued to occur in Iron IIA, although it was not in pottery paintings. Such is also the case with the T-miscellanea1 motif depicted in a relief and incised decoration found on two cult stands from Ta'anach (Stand A & B). The T-miscellanea1 motif is depicted being flanked by two quadrupeds on these cult stands (Fig. II-22:7; Beck, 1994: figs. 1 & 9).

The sub-type 1-3/2: T-miscellanea2 includes tree motifs that have branches represented by diagonal lines that are attached to a vertical line/trunk. This kind of tree drawing is very simple and easy to draw, and may be commonly found in any culture throughout history, or even in children's sketchbooks. In this regard, this type may have less importance in chronological and geographical aspects.

However, some examples of the sub-type 1-3/2: T-miscellanea2 bear additional elements. The tree painted on a vessel from Tell el-Far'ah (North) has dots arranged along the branches (Fig. II-23:2), which seem to represent palm fronds. But it is unclear whether the example from Tell el-Far'ah (North) is a date-palm. The reverse triangles, which are placed at the ends of the branches in the example from Gezer (Fig. II-23:5), are similar to the lotus or papyrus motifs combined with T-date-palmA motifs (Fig. II-16).

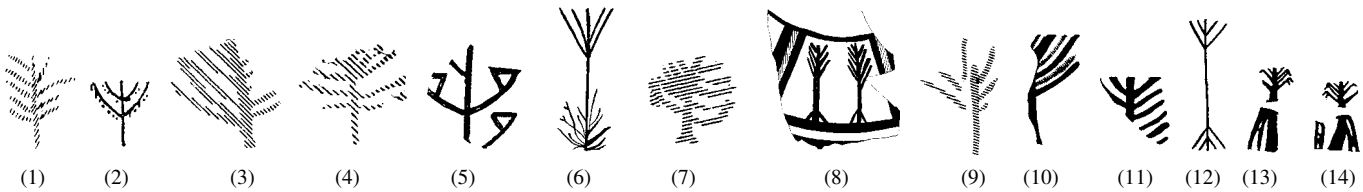


Fig. II-23. Sub-type 1-3/2: T-miscellanea2

(1) (T. Deir 'Alla-LBAS, fig. 1:1), MB II; **(2)** T. el-Far'ah (N), LB I, Tomb 11, (Vaux, 1951, fig. 9:10); **(3)** (Ashdod I, fig. 20:5), Stratum 2 (XV), LB IIA; **(4)** (Lachish II, pl. 60:3), FT-Structure III, LB IIB; **(5)** (E. Gezer III, pl. 160:6), "Third Semitic"; **(6)** T. el-Far'ah (S), (CPP, pl. 44-R_2), Tomb 552, Iron IA-B; **(7)** (Ben-Arieh, 1981: fig. 2:4), Burial Cave, LB II; **(8)** T. el-'Ajjul, (Ancient Gaza III, pl. 41:7); **(9)** (Megiddo IV, fig. 13.71:2), Level K-4, Iron I-II; **(10)** (Hazor V, fig. II.21:7), LB I-IIA; **(11)** (Hazor V, fig. II.25:9), LB I-IIA; **(12)** (E. Gezer II, fig. 347 left), "Second" or "Third Semitic"; **(13-14)** (T. Mor 1959-1960, fig. 3.16:7), Stratum III, Iron IB.

The Lachish example is part of a "tree of life" scene found on a famous jug, known as "the Lachish ewer," on which the Proto-Canaanite inscription reading *"Mattan. An offering to my Lady Elat"* occur together with at least two "tree of life" scenes and other animal motifs (Fig. II-23:4; Lachish II: pl. 60:3; Naveh, 1987: 33-34). The T-miscellanea2 motif also appears in an interesting scene painted on a chalice from Tel Gedor, in which it stands upside down near a quadruped being pursued by a lion (Fig. II-23:7 & II-66:31).

As a tree motif, *the sub-type 1-3/3: T-miscellanea3* apparently represents a deteriorated form of a tree. It is identical in shape to the upper branches (separated from the trunk) of the T-date-palmA2. None of the examples of this type are combined with animal motifs. This motif occurs in the LB IIB-Iron I (Figs. II-24:1-3, 6-7, and probably 4), and continues into the Iron II (Figs. II-24:5 & 8).

Fig. II-24. Sub-type 1-3/3: T-miscellanea3

(1) (Beth-Shean VI-IV, fig. 52:4), Level VI, Iron IA; **(2)** (Beth-Shean VII-VIII, fig. 20:4), Stratum VII, LB IIB; **(3)** (Beth-Shean VII-VIII, fig. 36:7), Stratum VII, LB IIB; **(4)** Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(5)** T. el-Far'ah (N), (Vaux, 1952, fig. 9:2), Level 2, Iron II; **(6-7)** (T. Mor 1959-1960, fig. 3.8:15), Stratum VI, LB IIB-Iron IA; **(8)** Dan (Biran, 1994, ill. 104:7), Stratum IV, Iron IB-II.

The sub-type 1-3/4: T-miscellanea4 is similar to the shape of the sub-type 1-3/2: T-miscellanea2. However, T-miscellanea4 is characterized by shorter branches. It is unclear whether this motif depicts a tree. It is probable that this motif represents a date-palm branch. Like T-miscellanea3, this motif does not take part in any composite motif. The only exception is the Gezer example, which is accompanied by a small fragmentary element that seems like a part of an animal motif (Fig. II-25:2; E. Gezer III, pl. 167:16).

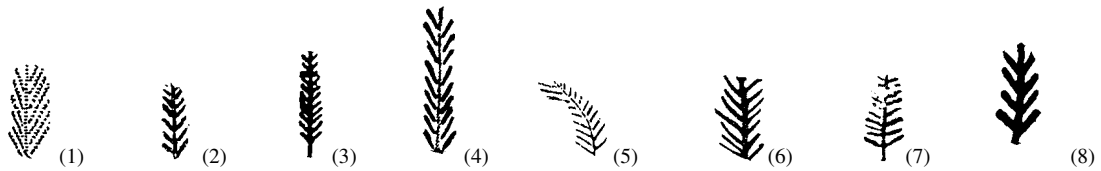


Fig. II-25. Sub-type 1-3/4: T-miscellanea4

(1) (Beth-Shean VII-VIII, fig. 51:5), Late Stratum VII, Iron IA; **(2)** (E. Gezer III, pl. 167:16), "Third Semitic"; **(3)** Beth-Shean, (FCTBS II:I, pl. 15:4), Level V (Lower), "Rameses III Level", Iron IB; **(4)** (Megiddo II, pl. 58:1), Stratum VIII, LB IIA; **(5)** (Megiddo II, pl. 75:23), Stratum VIA, Iron IB; **(6)** (Ashdod I, fig. 33:11), Iron I; **(7)** (Megiddo IV, fig. 13.60:2), Strainer-spouted Jug, Level K-4, Iron I-II; **(8)** T. el-'Ajjul, (Ancient Gaza II, pl. 40:L36).

The sub-type 1-3/5: T-miscellanea5 includes tree motifs, which are in the shape of umbrellas. Each of these umbrella-shaped tree motifs consists of two parts: the trunk and the branches. The trunk is represented by a vertical line as in other tree types. The branches appear in the form of curved parallel lines, which are placed on the top of the trunk. In the Beth-Shean example, and probably in that from Lachish as well, the curved parallel lines are actually made of running dots (Fig. II-26:3). Both of them occur on kraters dating to the LB IIA.

The Gibeon example (Fig. II-26:4) occurs in the interior of a bowl from Tomb 10B at the site, which is dated by the excavators to the LB II on the basis of the vessel type (Gibeon-Cem: 14). A poled circle motif appears in a segment of the decoration in the interior of the same bowl (Fig. II-26:5; see also Ma=poled circle in Category II). Almost identical motifs also come from the LB IIA context at Hazor (Fig. II-26:6). The T-miscellanea5 motif from Hazor, which is very similar to the Gibeon example, dates to the LB I (Fig. II-26:2). Thus it seems that the sub-type 1-3/5: T-miscellanea5 appears during the LB I and LB IIA.

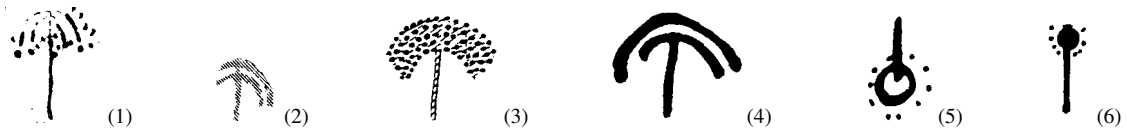


Fig. II-26. Sub-type 1-3/5: T-miscellanea5 & poled circle

(1) (Lachish II, pl. 49:260), FT-Structure II, LB IIA; **(2)** (Hazor III-IV, pl. 236:18), Local Phase 11 (LB I); **(3)** Beth-Shean, (Mullins, 2002, pl. 60:3), UME, LB IIA; **(4-5)** (Gibeon-Cem, fig. 9:8), Tomb 10B, MB II-LB; **(6)** (Hazor III-IV, pl. 273:9), Stratum 1b, LB IIA.

The sub-type 1-3/6: T-miscellanea6 is actually a tree motif in the shape of T-date-palmA2 without the lower branches. Two examples from Tel Miqne-Ekron are part of the painted decoration on a storage jar, in which each of them is placed in different metopes (Fig. II-27:3a & 3b). In this decoration, a quadruped appears to be eating from one of two trees (no. 3b). The storage jar bearing this decoration date to the LB IIB.

The Beth-Shean example shows dots between the branches (Fig. II-27:4), which are common in date-palm representations at the site (see above). This T-miscellanea6 motif from Beth-Shean dates to LB IB.

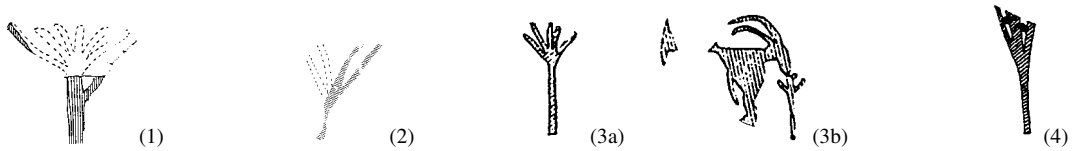


Fig. II-27. Sub-type 1-3/6: T-*miscellanea6*

(1) (Lachish II, pl. 61:10), FT-Structure III, LB IIB; **(2)** (Hazor V, fig. III:17:10), Stratum XIV-XIII (Local Phase 4), LB II; **(3a-b)** (T. Miqne-Ekron 1985-1987, pl. 7:1), Stratum IX (Phase 11A), LB IIB; **(4)** Beth-Shean, (Mullins, 2002, pl. 34:14), Stratum R1b, LB IB.

All miscellaneous tree motifs, which do not belong to any sub-type mentioned above, are grouped under the classification code *T-miscellanea* (Fig. II-28, the sub-type 1-3/7: T-miscellanea). Each is unique enough to be separated from others. There are also many tree motifs, which are too fragmentary to figure out their complete shapes. Many T-miscellanea motifs belong to the "tree of life" group, for example, Figs. II-28:1, 3, 4, 5, 6, 8, 9 & 12. Some of them seem to depict an "uprooted tree" (Figs. II-28:1, 4 & 9). Miscellaneous tree motifs occur throughout the LB and Iron I.

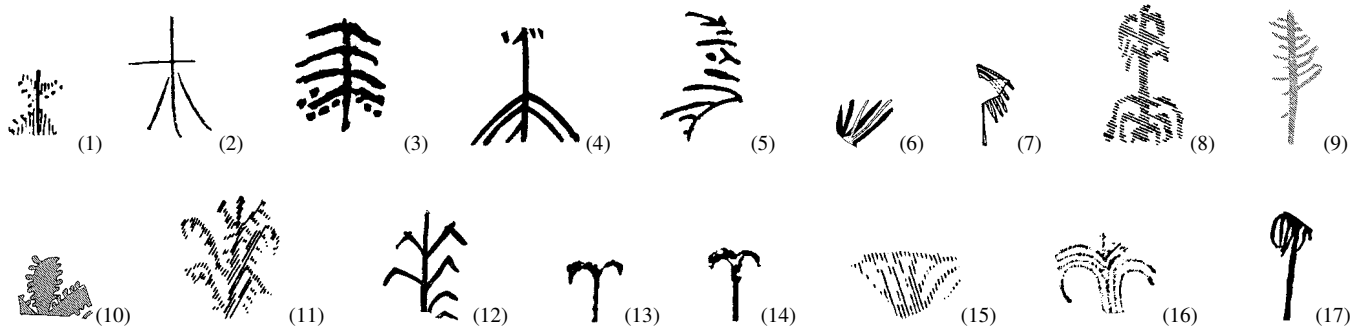


Fig. II-28. Sub-type 1-3/7: T-miscellanea

(1) (Lachish IV, pl. 85:991), Tomb 6007, LB IIB; **(2)** (Hazor I, pl. 141:15), LB I; **(3)** T. el-'Ajjul, (Ancient Gaza III, pl. 37:J43C7:1); **(4)** (T. Michal, fig. 5.8:9), Stratum XVI or V, LB I-II; **(5)** (E. Gezer III, pl. 168:4), "Third Semitic"; **(6)** Gezer, "Fourth Semitic", (Megiddo Cult, pl. 41:S, cf. E. Gezer III, pl. 173:14), "Fourth Semitic", probably mixed; **(7)** (Gezer I, pl. 26:19), Iron IB; **(8)** a burial cave near the village of Zawata, (Eisenstadt, et al, 2004, pl. 5:2), LB; **(9)** (Ashdod I, fig. 23:8), Stratum 1 (XIV), LB IIB; **(10)** (Ashdod II-III, fig. 84:12), Stratum 5 (XII), Iron IA; **(11)** (T. Deir 'Alla-LBAS, fig. 7-15:8), LB, Phase D, Sounding X; **(12)** (T. Taannek-Nachlese, fig. 23 below); **(13-14)** (Beth-Shemesh, pl. 193, no 415 drawing 1); **(15)** Tel Zippor, (Yannai, 1996, pl. 42:5), Stratum VI, LB IIB; **(16)** (Beth-Shean VII-VIII, fig. 30:5), Stratum VII, LB IIB; **(17)** (T. Mor 1959-1960, fig. 3.26:18), Stratum III, Iron IB.

II-1.1.2. Class 2: Mnb=FL (Flower)

All flower motifs are included in the Class 2: Mnb=FL. Depictions of flowers are extremely rare in the Canaanite pottery painting tradition, and most of the existing ones seem to be local imitations of some typical Egyptian flower motifs including lotus, papyrus, and their buds. It is not strange that these motifs usually occur at the sites with close ties to the Egyptian New Kingdom, such as Lachish, Tell el-'Ajjul, Tell el-Far'ah (South), and Tel Sera'.

II-1.1.2.1. Type 2-1: Mnb=FL-lotus/papyrus

The Type 2-1: Mnb=FL-lotus/papyrus includes the Canaanite depictions of Egyptian lotus and papyrus motifs. In Egyptian materials, lotus and papyrus flowers are sometimes depicted together (Fig. II-29b:3), and both of them are often accompanied by their buds and leaves (Figs. II-29b:1-3).

Compared to the original Egyptian depictions of these motifs, the Canaanite imitations are crude and simplified to the extent that it is sometimes difficult to determine whether they are lotus flowers or papyrus flowers. A useful criterion to identify them is the shape of their blossoms or umbels. An umbel of a papyrus is depicted roughly in the form of a bell or reverse triangle, and is usually accompanied by dots along its top edge (Fig. II-29b:3; James, 1987, figs. 38 & 41; Willson, 1986: 18-19 & pls. 28-31; Robins, 1997, pl. 263); however, the umber of the lotus is characterized by its narrow and pointed petals (Figs. II-29b:1-7; Willson, 1986: 19 & pls. 40, 42, 43-bottom, & 44-bottom; Robins, 1997, pls. 269-270). Fig. II-29b:3, depicting the lotus and papyrus flowers together, clearly shows the difference between them.

Some well-defined lotus motifs come from Lachish and Tell el-'Ajjul (Figs. II-29a:1, 3 & 4). Another example from the Foss Temple at Lachish also seems to depict a lotus flower (Fig. II-29a:2). The floral motifs shown in Figs. II-29a:7, 8 & 9 can be unmistakably identified with lotus or papyrus buds. The example in Fig. II-29a:7 shows two lotus leaves, as well as the buds.

In ancient Egyptian art, there are many designs, in which blossoms and buds of lotus or papyrus flowers are alternately arranged (Fig. II-29b:2). A composite motif painted on an Iron IB cult vessel found at Tell Qasile seems to depict such a design in a local style (Fig. II-29a:11). This composite motif consists of three different kinds of basic natural motifs. The spearhead-shaped objects are unmistakably identified as lotus or papyrus buds (cf. Figs. II-29b:1-2). Fig. II-29a:5 is undoubtedly identified as a lotus blossom, while Fig. II-29a:6, which has dots at the upper edges, seems to be a papyrus blossom.

Similar Egyptian decorations are shown on three chalices from Tombs 213, 229, and 202 at Tell el-Far'ah (South), which date to Iron II (Figs. II-29b:4-5; cf. CPP, pl. 17:K6-7; T. Dothan, 1982: figs. 53:1-2), and on an Egyptian style handle-less jar from an undated pit at Tell el-'Ajjul, which was thought by the excavators to be "Palestinian work" (Fig. II-29b:6; cf. Ancient Gaza III: 13).

A tree-like motif on a Philistine bowl from Stratum X at Ashdod (Fig. II-29a:14; cf. Ashdod V: fig. 44:2), which is painted together with the typical Philistine spiral decorative motifs, also seems to depict a lotus blossom. A similar lotus blossom occurs on a Philistine strainer jug from Tomb 562 (Fig. II-29a:13). T. Dothan mentions that this lotus motif comes not from the Philistine repertoire, but from the local ceramic tradition (T. Dothan, 1982: 148).

Fig. II-29a:12 shows a flower that has a blossom in the shape of a reverse triangle standing between two leaves in the form of a spiral. The blossom and stalks are decorated with small strokes and dots. This motif seems to depict a lotus flower because of its leaves. Its blossom and stalk are similar to those of a T-date-palmA7/lotus-papyrus in Fig. II-16:1, while the leaves resemble those of the lotus painted on a Philistine Bichrome jug (Figs. II-29b:7). This motif is part of a scene depicting a "tree of life," which is flanked by two birds (Fig. II-70:3).

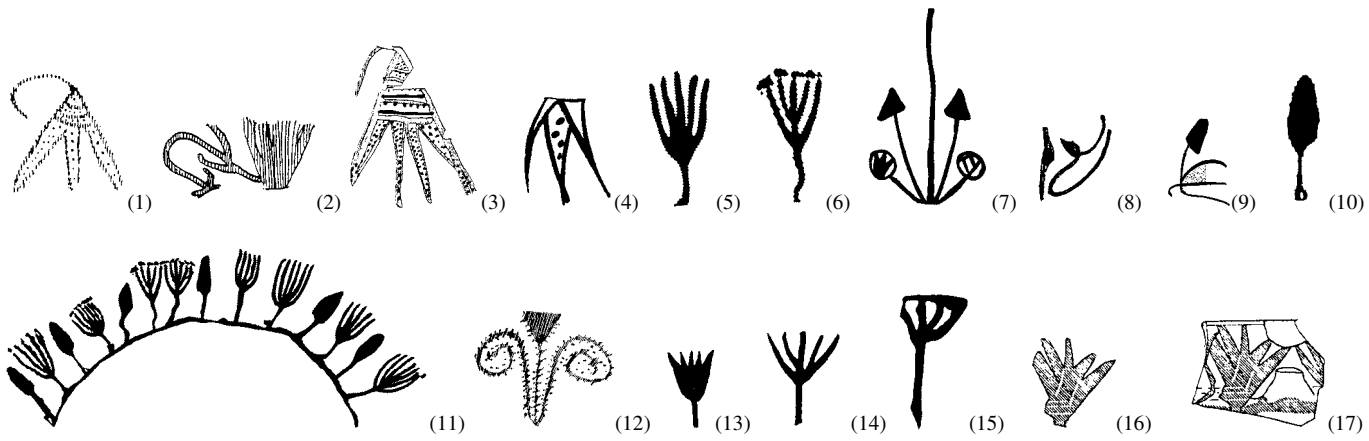


Fig. II-29a. Type 2-1: Mnb=FL-lotus/papyrus

(1) (Lachish IV, pl 85:990), Tomb 571 (the end of FT. Structure III to early Iron IA); **(2)** (Lachish II, pl. 61:1), FT-Structure III, LB IIB; **(3)** (Lachish II, pl. 61:5), FT-Structure II, LB IIB; **(4)** T. el-'Ajjul, (Ancient Gaza II, pl. 39:L15); **(5-6)** (T. Qasile I, fig. 38), Stratum X, Iron IB-IIA; **(7)** T. el-Far'ah (S), (Beth Pelet II, pl. 58:972), LBIIB-Iron IA, T. 972; **(8)** (E. Gezer III, pl. 160:9), "Third Semitic"; **(9)** (E. Gezer III, pl. 167:12), "Third Semitic"; **(10)** (T. Qasile I, fig. 38), Stratum X, Iron IB-IIA; **(11)** (T. Qasile I: fig. 38) **(12)** (T. Deir 'Alla-LBAS, fig. 7-6:13a), LB, Phase B, D810; **(13)** T. el-Far'ah (S), (Beth Pelet I, pl. 23:7; cf. CPP, Add. 67N; T. Dothan, 1982, Chapter 3, fig. 27:2), T. 562, Philistine Ware; **(14)** (Ashdod V, fig. 44:2), Stratum X, Iron IB-IIA, Philistine Ware; **(15)** T. Sera', (Oren, 2006, fig. 2:b), Stratum IX, early Iron IA; **(16-17)** T. Abu Hawam, (Balensi, 1980, pl. 9:7).

A crude depiction of a papyrus flower was found on a local imitation of an Egyptian "marsh scene" on a goblet of Canaanite type from Stratum IX at Tel Sera' (Fig. II-29a:15). (For the scene, see Fig. II-70:5, and for its description and interpretation, Oren, 2006: 263-275). The floral motif occurring on a sherd from a krater found at Tell Abu Hawam undoubtedly represents a lotus flower as well (Figs. II-29a:16-17).

The Type 2-1: Mnb=FL-lotus/papyrus indicates an influence of the Egyptian iconography on Canaanite symbolism.

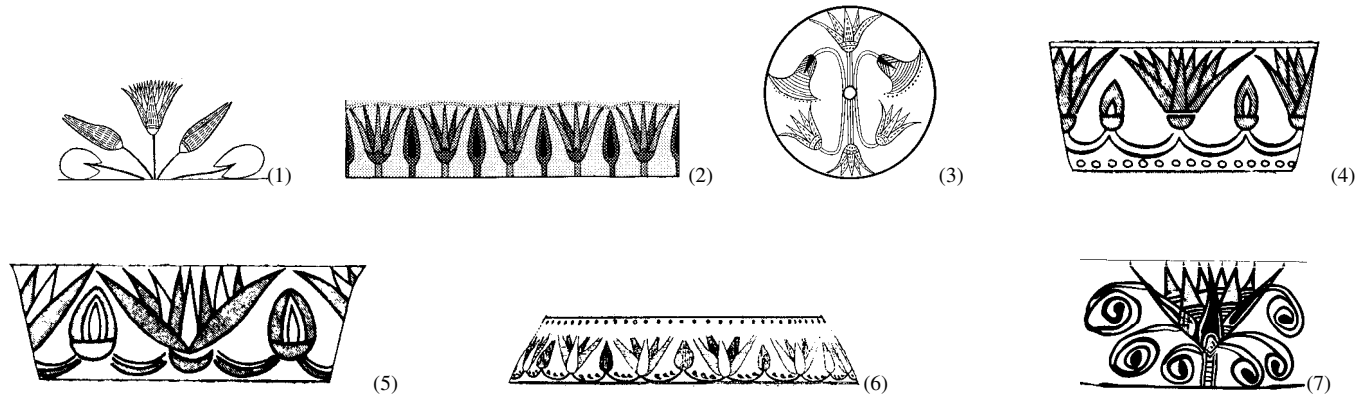


Fig. II-29b. Egyptian lotus and papyrus

(1) (Wilson, 1986, design 43 bottom & p. 22), wall painting in the tomb of Khnumhotep, no. 3, Beni Hasan, 12 Dyn. Middle Kingdom, c 1900 BCE; **(2)** (Wilson, 1986: 24, design 68 right), tapestry-woven textile, the tomb of Tuthmose IV, no. 43, Valley of the Kings; **(3)** (Wilson, 1986: 25 design 85 bottom-right), inside of a bowl, painted in black on blue-glazed ware, Late New Kingdom, c. 1000 BCE, British Museum; **(4)** T. el-Far'ah (S), (CPP, pl. 17:K6; cf. T. Dothan, 1982: fig. 53:1), Tomb 213, Iron II; **(5)** T. el-Far'ah (S), (CPP, pl. 17:K7; cf. T. Dothan, 1982: fig. 53:2), Tombs 229 & 202, Iron II; **(6)** T. el-'Ajjul, (Ancient Gaza III, pl. 44:77); T. el-Far'ah (S), (Beth Pelet I, pl. 23:4; CPP 34 Y3; **(7)** T. Dothan, 1982, Chapter 3, fig. 45), Tomb 542, Iron I, Philistine Ware.

II-1.1.2.2. Type 2-2: Mnb=FL-miscellanea

The Type 2-2: Mnb=FL-miscellanea includes miscellaneous floral motifs that are thought to be depictions of flowers. Fig. II-30:1 is a fragmentary floral motif painted in red and gray on a sherd found in Stratum R1b at Beth-Shean, dating to LB IB. This motif seems to depict the young leaves of a flower at an early stage.

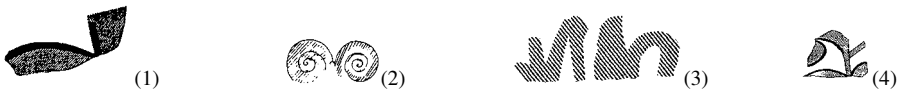


Fig. II-30. Type 2-2: Mnb=FL-miscellanea

(1) Beth-Shean, (Mullins, 2002, pl. 25:4), Stratum R1b, LB IB; **(2)** (T. Deir 'Alla-LBAS, fig. 7-14:8), LB, Phase D; **(3)** (Ashdod VI, fig. 3.5:18), Stratum XIII, Iron IA; **(4)** Beth-Shean, (Mullins 2002, pl. 36:13), Level VIII, LB IIB.

II-1.1.3. Class 3: Mnb=Q (Quadruped)

The second largest class of the sub-category Mnb (Basic Natural Motif) is the quadruped. Together with trees and birds, quadrupeds frequently take part in the "tree of life" scene. Like the tree motifs, the quadruped motifs are also classified according to their shapes and physical features.

It seems that in choosing and depicting certain animal motifs, the Canaanite pottery painters primarily depended on their observations of the contemporary fauna that existed in the region. This is supported by the archaeozoologi-

cal data concerning the animal species that lived in Canaan. That is to say, we know on the basis of animal bones and fossils which species existed (or still exist) in the region (cf. Mendelssohn & Yom-Tov, 1999). This kind of knowledge sometimes makes it possible to identify some of the animal motifs painted on local pottery, even particular species, although many of them are too simple for such identification.

In any case, the main concern of this typology is the cultural-historical aspects of natural motifs, rather than the archaeozoological or archaeobotanical ones. Thus the classification of animal motifs should be based not only on the physical features of the depicted animals, but also on the styles of depiction in which they are represented.

II-1.1.3.1. Type 3-1: Mnb=Q-horned

The predominant type of the Class 3: Mnb=Q is the horned quadruped group, which includes ibex, gazelle, antelope, and probably cattle as well. Some of the horned quadrupeds painted on Canaanite pottery vessels clearly show features characterizing certain species. In such cases, the most important criterion for the identification is the shape of the horns.

On the basis of this criterion, it seems possible to identify at least five species among the horned quadruped motifs (Figs. II-31a-e). The quadrupeds with long horns that are curved backward (Fig. II-31a) can be safely identified as Nubian ibex (*Capra ibex*, יעל), a species that has a long history dating back to about 150,000 BCE in Israel (Mendelssohn & Yom-Tov, 1999: 276).

Some motifs undoubtedly depict a gazelle having S-shaped horns (Fig. II-31b), for which there are two possible candidates: the Mountain Gazelle (*Gazella gazella*, צבי ישראלי) and the Dorcas Gazelle (*Gazella dorcas*, צבי הנגב). The quadruped motifs with long, straight horns (Fig. II-31c) seem to represent the antelope known as the Arabian Oryx (*Oryx leucoryx*, ראם ערבי) (cf. Mendelssohn & Yom-Tov, 1999: 249-280; Shalmon, et al, 1993: 156-161; Darom & Eshbol: 15-16; Clark, 1984: 66-70). The quadrupeds with long twisted horns (Fig. II-31d) are unmistakably identified as an antelope known as *Addax nasomaculatus*, a species that did not existed in Canaan but in its neighboring countries. Lastly, the quadruped with two horns, which are curved inward and leaning slightly forward, as shown in Fig. II-31e, is apparently a depiction of a bull.

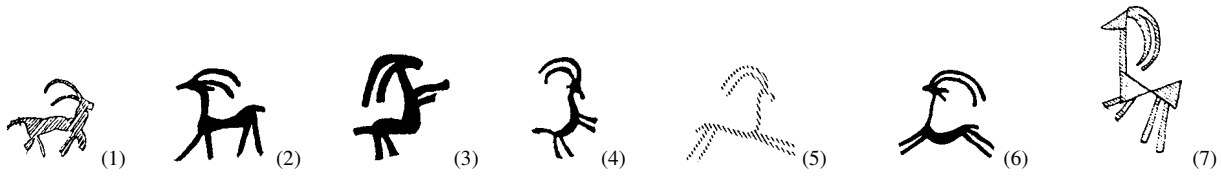


Fig. II-31a. Nubian ibex (Capra ibex, יעל)

(1) Lachish II, pl. 59:2; **(2)** Beth Pelet II, pl. 58:978; **(3)** (Lachish-RAE III, fig. 19.40:1), LB IIB; **(4)** Lachish-RAE III, fig. 20.14; **(5)** Lachish II, pl 59:1; **(6)** Lachish V, pl 39:11; **(7)** Beth-Shean 4-1, fig. 24.

Fig. II-31b. Mountain gazelle (Gazella gazella, צבי ישראלי) or Dorcas gazelle (Gazella dorcas, צבי הנגב)

(1) Lachish II, pl. 60:2; **(2)** Lachish IV, fig. 2:2; **(3-4)** Lachish II, pl 60:1; **(5)** Beth Pelet II, pl. 58:972.

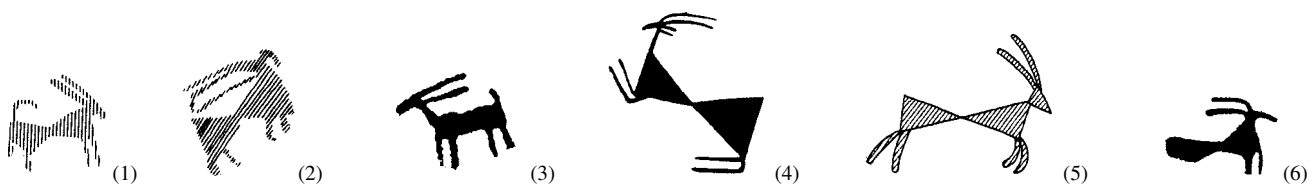


Fig. II-31c. Antelope, Arabian oryx (Oryx leucoryx, ראם ערבי)

(1) Lachish II, pl. 59:3; **(2)** T. Deir 'Alla-LBAS, fig. 7-2:17a; **(3)** Ain Shems III, fig. 2:8; **(4)** Megiddo II, pl. 72:3; **(5)** Beth-Shean 4-1, fig. 26:4; **(6)** Ain Shems II, pl. 46:12.

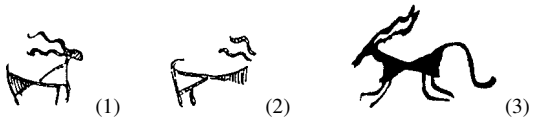


Fig. II-31d. Antelope (Addax nasomaculatus)

(1-2) Lachish II, pl. 46:216; **(3)** Ain Shems II, pl. 19 above.

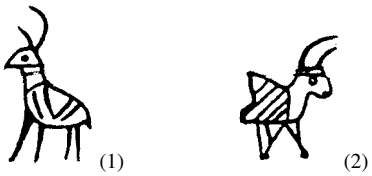


Fig. II-31e. Ox

(1-2) FCTBS II:I, pl. 15:4.

In most cases, the depictions of horned quadrupeds found on Canaanite vessels are not realistic enough for any further archaeozoological considerations. However, it is unquestionable that they represent one of the species that lived in ancient Canaan, like the Nubian ibex, the Mountain gazelle, the Dorcas gazelle, and the Arabian oryx mentioned above.

Stylistically, the horned quadruped motifs are divided into three groups: Q-horned1, Q-horned2 (the double-triangle style), and Q-horned3 (the linear style).[11] The division of these sub-types is primarily based on the manner in which the motif is executed (Fig. II-32). The sub-type 3-1/1: Q-horned1 is a miscellaneous group including every horned quadruped motif that is depicted as a silhouette, line drawing or in the bichrome style, but that does not belong to the sub-type 3-1/2: Q-horned2 or the sub-type 3-1/3: Q-horned3.

There are a number of painted decorations on Canaanite pottery vessels in which the body of the horned quadruped is in the shape of double triangle. These horned quadrupeds depicted in the double-triangle style are attributed to the sub-type 3-1/2: Q-horned2. The sub-type 3-1/3: Q-horned3 includes the horned quadruped depictions where the body of each animal is represented by a single straight line (the linear style).

In addition, the movements or stances of the depicted horned quadrupeds are taken into consideration. There are four main motions/stances for these animals: raising the forelegs (rf), walking (w), running (r), and standing (s). The first three motions express a dynamic movement while the last one is static. All of the horned quadrupeds are depicted to be in one of these four motions/stances. These basic motions/stances of horned quadrupeds are probably the most frequently observed scenes in nature.

Although, with a certain degree of uniformity, natural motifs in Canaanite pottery paintings are depicted in the five styles mentioned above, their depictions also show great diversity in style. The stylistic diversity in Canaanite pottery paintings becomes clear, especially when they are compared to the painted decorations on the Bichrome Ware of LB I or to those on the Philistine Bichrome pottery of Iron IA. In both Bichrome Ware and Philistine Bichrome pottery, typical animal motifs are depicted in a high degree of stylistic uniformity. This kind of uniformity defines a painting style characteristic of a specific time and space. In general, an elaborately-defined style does not survive a long period, and as a result, its occurrence has an important chronological significance.

Such stylistic uniformity found in the decorations on Bichrome Ware and on Philistine Bichrome pottery indicates activities of highly trained artisans. No matter what the painted vessels were manufactured for, whether for trade or domestic consumption, it is very probable that their final consumers were the ruling class of a well-organized society.

[11] Stylistically most of the quadruped motifs can be also divided into two groups, each of which is represented by the silhouette style and by the line drawing style respectively. As for these main styles, see above.

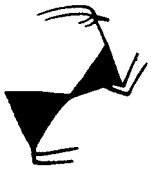
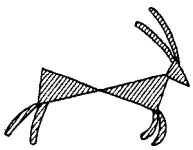
Sub-type Motion\Stance	Q-horned1	Q-horned2 the double-triangle style	Q-horned3 the linear style
raising the forelegs (rf)			
walking (w)			None
running (r)			
standing (s)			

Fig. II-32. Types of Horned Quadruped

Epstein suggested that the Bichrome Ware represented the society ruled by the Hurrian warrior class (Epstein, 1966). Recently, it has been generally accepted that many of the vessels in this pottery group were manufactured in Cyprus, although their cultural origin is still in debate (Artzy, 1973: 9-16; 2001:163-166; Artzy, et al, 1973: 446-461; 1978: 99-111; A. Mazar, 1990: 259-261; Karageorghis, 2001: 143-155).

Perhaps there is no need to assume that the manufacturers and the final consumers belonged to the same ethnic group. It is reasonable to assume that the pottery painting reflects the taste of its final consumer, rather than the manufacturer or pottery painter. In this regard, it is noteworthy that many of the decorative elements (i.e.: design structures and decorative motifs) in Bichrome Ware find their origins in the ancient Near Eastern pottery painting tradition. Perhaps we should not rule out the possibility that their final consumers' ethnic identity is Semitic, rather than Cypriot (cf. A. Mazar, 1990: 260).

The Philistine society during Iron IA is represented by Philistine Bichrome pottery, which existed only for about a century. This society seems to have been ruled by a strong warrior class (cf. Bunimovitz, 1990: 210-222). There is no doubt that this hierarchic Philistine society had highly-trained artisans who could produce pottery decorated in a distinct style, according to the demand of their rulers.

Unlike the painted decorations on Philistine Bichrome pottery and on Bichrome Ware, Canaanite pottery paintings do not show a high degree of stylistic uniformity, and many of them are crudely styled. This fact implies that the social structure of the Canaanite societies during LB was less hierarchic.

A more important characterizing feature of the Canaanite pottery painting tradition is its clear preference for a few specific natural motifs, such as trees (particularly the date-palm), horned quadrupeds, birds, and their various combinations. Specifically, a tree flanked by animals, known as the "tree of life" theme, is very popular in Canaanite pottery paintings. Such a preference for the "tree of life" motif has not been found in the pottery painting traditions of the neighboring countries.

In any case, every horned quadruped depiction in an individual style falls into *the sub-type 3-1/1: Q-horned1*. It can show the silhouette, line drawing or bichrome style, but does not belong to the double-triangle or linear style. This is the largest of the three sub-types belonging to the Type 3-1: Mnb=Q-horned.

Fig. II-33a. Sub-type 3-1/1: Q-horned1-rf

(1) (Lachish II, pl 59:2), FT-Structure II, LB IIA; **(2)** (Lachish II, pl 65:5), FT-Structure II (?), LB IIA?; **(3-4)** (Lachish IV, pl. 86:999), Tomb 523, Iron IA; **(5)** (T. Miqne-Ekron 1985-1987, pl. 5:13), Stratum IX (Phase 11C), Field INE, LB IIB; **(6)** (Beth-Shean 4-1, fig. 24), Stratum 4, Iron IA; **(7)** (Megiddo II, pl. 69:13), Stratum VIIA, Iron IA; **(8)** (E. Gezer III, pl. 165:2), "Third Semitic"; **(9)** Beth-Shemesh, (Ain Shems III, fig. 2A-left in 2nd row), Stratum III, Iron I; **(10)** (T. Mevorakh, fig. 6:1), Stratum XI, LB I; **(11)** (Ashdod V, fig. 13:12), Stratum XIII, Area G, Iron IA.

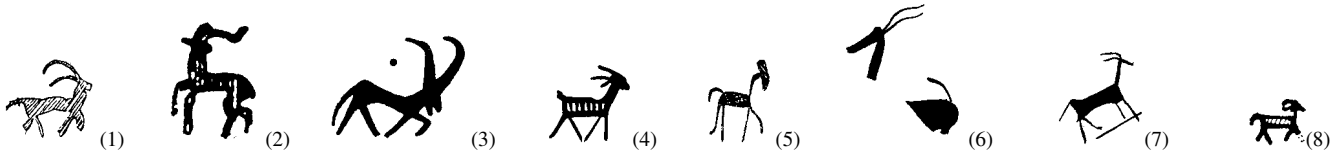


Fig. II-33b. Sub-type 3-1/1: Q-horned1-w

(1) (Lachish II, pl. 59:2), FT-Structure II, LB IIA; **(2)** (Lachish IV, fig. 2:2), NE Level VI, Iron IA; **(3)** (Hazor I, pl. 108:1), LB II; **(4)** Ginosar, (Epstein, 1974, fig. 14:5), Tomb 4, MB IIA-B; **(5)** (E. Gezer III, pl. 166:1), "Third Semitic" (late LB I-Iron IA); **(6)** (E. Gezer III, pl. 167:5), "Third Semitic" (late LB I-Iron IA); **(7)** (E. Gezer III, pl. 168:4), "Third Semitic" (late LB I-Iron IA); **(8)** (T. Yin'am I, fig. 34:3), Stratum XIIA, early to mid-LB IIB.

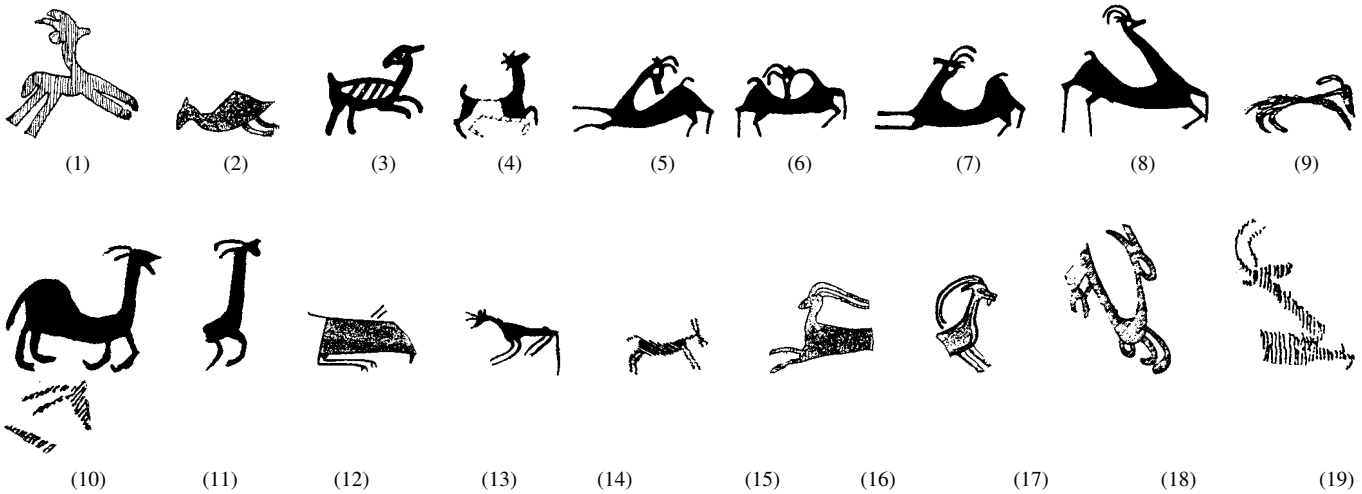


Fig. II-33c. Sub-type 3-1/1: Q-horned1-r

(1) (Lachish II, pl 65:6), FT-Structure III, LB IIB; **(2)** (T. Taannek, fig. 73); **(3)** (Hazor III-IV, pl. 267:13), Stratum 2, LB I; **(4)** (Megiddo II, pl. 69:13), Stratum VIIA, Iron IA; **(5-8)** (Megiddo Tombs, pl. 134), Tomb 912D, LB II; **(9)** (E. Gezer III, pl. 66:49), Tomb 7, late LB I - Pre-Philistine Iron IA; **(10-11)** (E. Gezer III, pl. 85:17), Tomb 59; **(12)** (E. Gezer III, pl. 165:6), "Third Semitic", late LB I-Iron IA; **(13)** Beth-Shemesh, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IB; **(14)** A burial cave at Tell Rumeideh, Hebron, (Peleg & Eisenstadt, 2004, pl. 3:11), LB II; **(15)** (T. Taannek, fig. 79) ; **(16)** (T. Taannek, fig. 90); **(17)** Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(18)** T. Jemmeh, (Gerar, pl. 63:28); **(19)** T. Jemmeh, (Gerar, pl. 63:33).

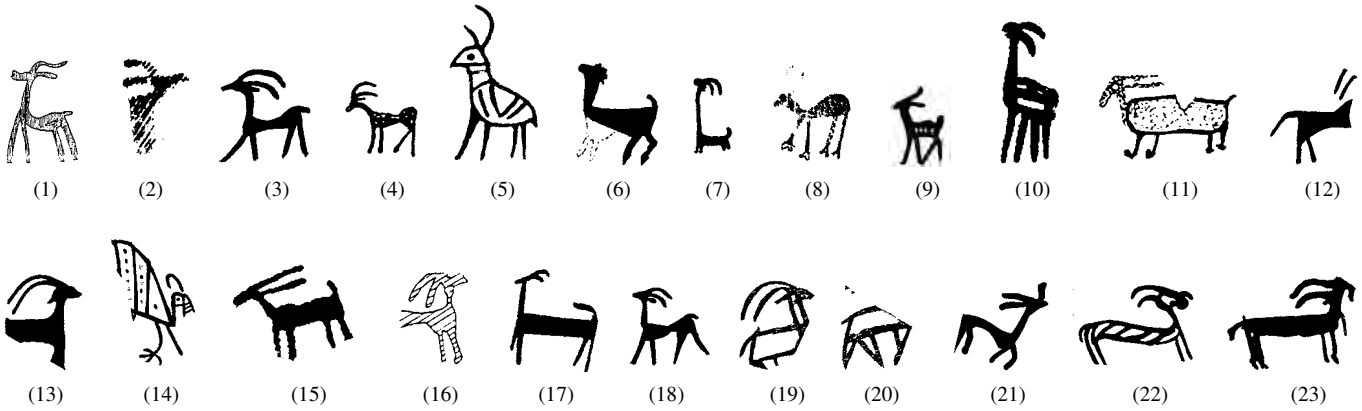


Fig. II-33d. Sub-type 3-1/1: Q-horned1-s

(1) (Lachish II, pl. 60:2), FT-Structure III, LB IIB; **(2)** (T. Beit Mirsim I, pl. 46:25), Stratum C, LB I-II; **(3)** T. el-Far'ah (S), (Beth Pelet II, pl. 58:978), T. 978, LB IIB-Iron IA; **(4)** T. el-Far'ah (S), (Beth Pelet II, pl. 83:18G7, 978), T. 978, LB IIB-Iron IA; **(5)** Beth-Shean, (FCTBS II:I, pl. 15:4), "Rameses III Level", Iron IB; **(6)** (Megiddo II, pl. 69:13), Stratum VIIA, Iron IA; **(7)** (Megiddo II, pl. 64:4), Stratum VIIB, LB IIB-Iron IA; **(8)** (T. Qashish, fig. 100:13), Stratum VIIB, LB I; **(9)** Ginosar, (Epstein, 1974, fig. 14:5), Tomb 4, MB IIA-B; **(10)** Megiddo, (T. el-Mutesellim I, pl. 54; Megiddo Cult, pl. 40:C), LB II; **(11)** (E. Gezer II, fig. 337), "Second Semitic"; **(12-13)** (E. Gezer III, pl. 168:5), "Third Semitic"; **(14)** (E. Gezer III, pl. 167:12), "Third Semitic"; **(15)** Beth-Shemesh, (Ain Shems III, fig. 2:8), LB; **(16)** (T. Beit Mirsim IA, pl. 18:12), Stratum C, LB I-II; **(17)** (Bliss & Macalister, 1902, frontispiece:132, cf. pl. 41:132), "Late Pre-Israelite Period"; **(18)** T. el-Far'ah (S), (Beth Pelet II, pl. 58:920), T. 920, LB IIB-early Iron IA; **(19-20)** (T. el-Hesy II, pl. 5:188), City IV, LB IIB-Iron I; **(21)** (Lachish V, pl. 40:2), Level VI, LB IIB (Aharoni) / Iron IA (Ussishkin); **(22)** (T. Mevorakh, fig. 6:2), Stratum XI, LB I, Bichrome Ware; **(23)** Dor, (Gilboa, 1989, fig. 4:4a; Stern,), Area B1, Phase 9, Iron IB, non-Cypriot origin Cypriot Bichrome I (or Cypriot White Painted).

The sub-type 3-1/2: Q-horned2 includes the motifs of horned quadrupeds, which have a body that is in the form of a double triangle. The double triangle is actually an age-old motif, which commonly occurs in many pottery families from the ancient Near East from the Proto-historic period onward (cf. Figs. II-34e & II-52). It is a geometric shape, but it also seems to appear as a symbolic motif. (The double triangle motif as a symbol will be discussed in Category II.)

It is interesting that many quadrupeds and human figures are depicted in the double triangle form (cf. Figs II-34a-e & II-52). By attaching a head, arms, and legs to a vertical double triangle (or "hourglass" shape), Canaanite pottery painters could depict a human figure. Likewise a depiction of a quadruped can be made by attaching a head, four limbs, and a tail to a horizontal double triangle (or "butterfly" shape).

In the present study, the manner in which such depictions of human figures and quadrupeds are executed is called *the double-triangle style*. This style appears at many sites in Canaan during the period from LB I to Iron IA. Most depictions of quadrupeds in the form of a double triangle are rendered in silhouette, with a few exceptions showing the line drawing style (cf. Figs. II-34a:2; II-34d:8 & 13). Another unusual exception is the depiction of an antelope, in which the animal form is outlined in black and some areas created by the black lines are colored in red (Fig. II-34d:7). This way recalls the coloring style of Bichrome Ware.

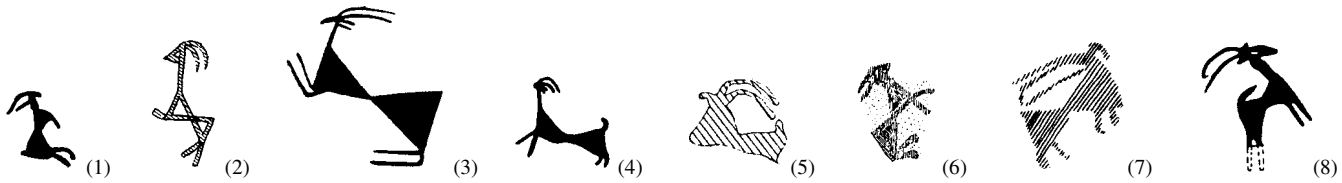


Fig. II-34a. Sub-type 3-1/2: Q-horned2-rf

(1) T. el-Far'ah (S), (Beth Pelet II, pl. 58:972), T. 972, LB IIB-early Iron IA; **(2)** (Beth-Shean 4-1, fig. 24), Stratum 4, Iron IA; **(3)** (Megiddo II, pl. 72:3), Stratum VII, LB IIB; **(4)** (Megiddo II, pl. 64:4), Stratum VIIB, LB IIB-Iron IA; **(5)** (Gezer V, pl. 10:7), LB IIA, L. 10082 in Upper Tomb (XVI), Field I Cave 10A; **(6)** (T. el-Harbaj, pl. 4:1), LB; **(7)** (T. Deir 'Alla-LBAS, fig. 7-2:17a), LB Phase A, LB I; **(8)** T. Sera', (Oren, 1985, fig. 6:4), Stratum IX, LB IIB-early Iron IA.

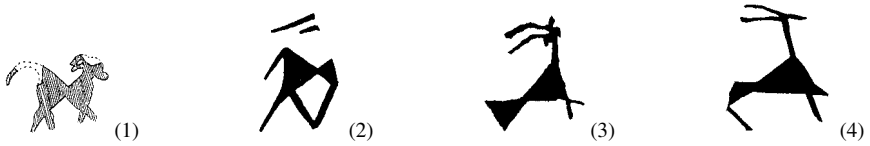


Fig. II-34b. Sub-type 3-1/2: Q-horned2-w

(1) (Lachish II, pl. 61:10), FT-Structure III, LB IIB; **(2)** (Hazor I, pl. 108:1), LB II; **(3)** Beth-Shemesh, (Ain Shems IV, pl. 34:2), Stratum IV, LB IB-IIB; **(4)** (T. Ta'annek-Nachlese, fig. 23 top-left).

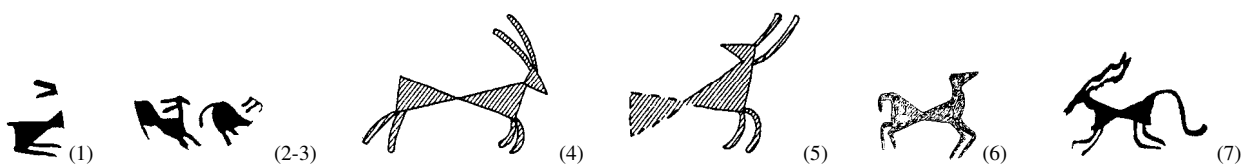


Fig. II-34c. Sub-type 3-1/2: Q-horned2-r

(1) (Hazor I, pl. 99:13), LB II?, unstratified; **(2-3)** (Hazor II, pl. 121:9), Stratum 1b, LB IIA; **(4-5)** (Beth-Shean 4-1, fig. 26:4), Stratum 4, Iron IA; **(6)** (E. Gezer III, pl. 173:13), "Fourth Semitic"; **(7)** Beth-Shemesh, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IIB.

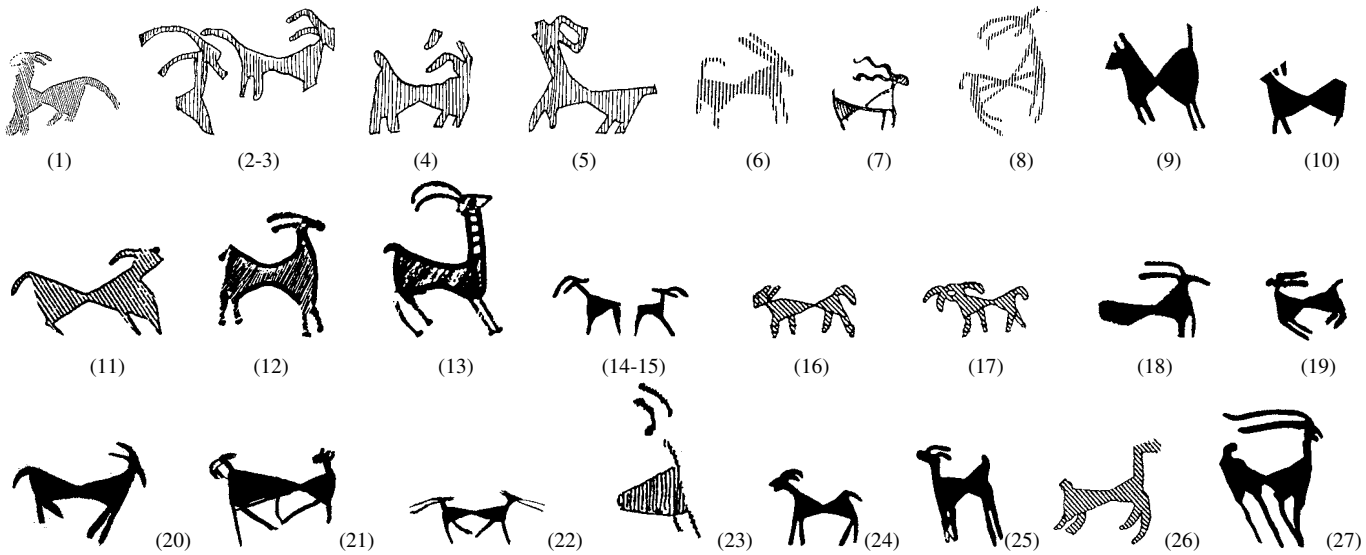


Fig. II-34d. Sub-type 3-1/2: Q-horned2-s

(1) (Lachish II, pl. 61:10), FT-Structure III, LB IIB; **(2-3)** (Lachish II, pl. 65:1), FT-Structure III, LB IIB; **(4)** (Lachish II, pl. 65:3), FT-Structure III, LB IIB; **(5)** (Lachish II, pl. 65:4), FT-Structure III, LB IIB; **(6)** (Lachish II, pl. 59:3), FT-Structure III, LB IIB; **(7)** (Lachish II, pl. 46:216), FT-Structure III, LB IIB; **(8)** (Lachish II, pl. 60:3), FT-Structure III, LB IIB; **(9)** (Hazor II, pl. 121:10), Stratum 1b, LB IIA; **(10)** (Hazor II, pl. 121:11), Stratum 1b, LB IIA; **(11)** (T. Miqne-Ekron 1985-1987, pl. 7:1), Stratum IX (Phase 11A), Field INE, LB IIB; **(12)** (Megiddo II, pl. 58:1), Stratum VIII, LB IIA; **(13)** (Megiddo II, pl. 58:2), Stratum VIII, LB IIA; **(14-15)** T. el-Far'ah (S), (Beth Pelet II, pl. 58:972), T. 972, LB IIB-Iron IA; **(16-17)** (T. Batash-Timnah III, pl. 25:4), Stratum VIII, LB IB-IIA; **(18)** Beth-Shemesh, (Ain Shems II, pl. 46:12), Stratum IV, LB IB-IIB; **(19)** Beth-Shemesh, (Ain Shems IV, pl. 34:2), Stratum IV, LB IB-IIB; **(20)** Beth-Shemesh, (Ain Shems IV, pl. 34 above), Stratum IV, LB IB-IIB; **(21-22)** Beth-Shemesh, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IIB; **(23)** T. Jemmeh, (Gerar, pl. 63:36); **(24)** T. Sera', (Oren, 1985, fig. 6:1), Stratum IX, LB IIB-early Iron IA; **(25)** T. Sera', (Oren, 1985, fig. 6:4), Stratum IX, LB IIB-early Iron IA; **(26)** (T. Batash-Timnah III, pl. 39:10), Stratum VII, LB IIA; **(27)** T. Kitan (Eisenberg, 1993, NEAEHL 3:881; cf. 1976: 108 & pl. A), Chocolate-on-White, Stratum III, LB I.

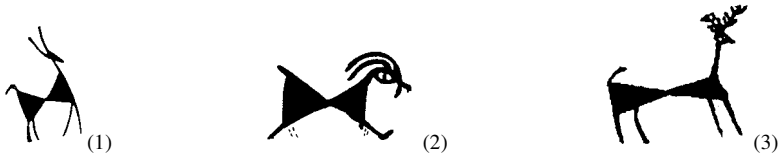


Fig. II-34e. Some Quadruped Depictions in the Double-triangle Style from Syria & Mesopotamia

(1) Nineveh, the Temple of Ishtar, Mesopotamia, (Nineveh-Ishtar, pl. 59:25), Level 5 (Ninevite 5), the 1st half of the 3rd millennium BCE; **(2)** T. Brak, Mesopotamia/N. Syria, (T. Brak 4, fig. 7.30:2a), HN level 2b, very early Mitanian period, 15th cent. BCE; **(3)** (Alalakh, pl. 93:a ATP/48/41), Level X, MB IIA.

The sub-type 3-1/2: Q-horned2 expresses all of the four motions/stances. However, unlike the sub-types Q-horned1 and Q-horned3, more than half of the Q-horned2 quadrupeds are depicted standing. This is probably because the double-triangle body is not a convenient form for expressing dynamic motions such as running, raising the forelegs, and walking.

The double-triangle style is not a Canaanite invention. It also occurs in northern Syria, Mesopotamia, Iran, and Pakistan from the Proto-historic period and onward (cf. Figs. II-34e & II-52). An example occurring on a goblet belonging to the "Chocolate-on-White" family indicates the northern origin of this style (Fig. II-34d:27; cf. Eisenberg, 1976: 108). These occurrences are probably not accidents because there had always been contacts between those regions throughout ancient times (cf. Kuhrt, 1995: 1-4). It can be assumed that the double-triangle style could be easily reproduced from generation to generation, and from region to region, because of its simplicity.

It is not easy to trace the precise diffusion of the double-triangle style. As far as the human figures of this style are concerned however, it is noteworthy that the oldest specimens belonging to the Neolithic and Chalcolithic periods come from Iran and Pakistan. We have Early Dynastic I examples from the Diyala region in Mesopotamia, which date to the first half of the third millennium BCE. An example from Alalakh in northern Syria dates to MB IIA, while those from Canaan belong to the LB.

Now a question arises. Why did ancient pottery painters choose to depict the body of a quadruped or human figure in the form of a double triangle? It does not seem that it was done out of convenience, because there are many

other simpler ways to draw a quadruped or human body. It is necessary to consider one particular fact: where there are quadruped or human figure depictions in the double-triangle style, there are also double triangles as an abstract or geometric motif. Thus, we should not rule out the possibility that there is a relationship between the quadruped/human figure depictions in the double-triangle style and what the double triangle motifs symbolize.

The sub-type 3-1/3: Q-horned3 includes the depictions of horned quadruped in which the main body of the animal is expressed by a single straight or curved line. Usually in these depictions, the other parts of the animal body including the horns, legs, neck, and tail (with the exception of the head), are also represented by simple lines. In this study, this depiction manner is called *the linear style*.

As far as the sub-type 3-1/3: Q-horned3 is concerned, Lachish is the most important site. Approximately half of the examples of the sub-type 3-1/3: Q-horned3 come from Lachish. Specifically, most of the vessels and sherds bearing Q-horned3-r depictions come from the LB IIB-Iron IA Lachish. It is noteworthy that almost every Lachish example of the sub-type 3-1/3: Q-horned3 stylistically shows a remarkable homogeneity and a very dynamic feeling, compared to the forms from other sites. The pottery painter(s) of Lachish conveyed a dynamic feeling by curving the bodyline and by widening the angle between the forelegs and the hind legs.

This kind of dynamic feeling does not exist in the Q-horned3 specimens dating to LB I. We have two LB I-dating Q-horned3 examples: one comes from Stratum VIII at Timnah (Fig. II-35c:1), and the other occurs on a Bichrome Ware vessel from Stratum IX at Megiddo (Fig. II-35a:7). In both cases, the horned quadruped has a straight bodyline, which gives a rather static feel to the motif.

A sherd from Gezer also bears a depiction of two quadrupeds (identified as female deer in this study) with a bodyline consisting of a simple, straight line (Fig. II-37:4). Macalister attributed this sherd to the "Third Semitic Period," which roughly corresponds to the late LB I-Pre-Philistine Iron IA. A quadruped depicted in a very similar way is shown on a two-handled storage jar from a pit at Tell el-'Ajjul (Fig. II-37:5). The dating of this jar is problematic. However, it is noteworthy that its shape and decorative design structure is very similar to those of the two-handled storage jars of the MB IIB and LB I (cf. Amiran, 1969: 103 & 142; photo 103; pls. 32:6 & 44:1-2).

Two examples of the Q-horned3 painted on two different vessels from a burial cave at Tel Gedor, which was in use during the LB IIA-B, also have bodies each consisting of a simple straight line (Figs. II-35a:6 & 35b:9). However, unlike the examples from the LB I, the lines representing their bodies are slightly thicker than those forming their other body parts such as the neck, limbs, tails, and ears. The handled chalice with a trumpet base from Tel Gedor, which bears the quadruped depiction in Fig. II-35a:6 (cf. Ben-Arieh, 1981: fig. 2:4), finds its parallels in Structure II of the Foss Temple at Lachish (cf. Lachish II: pls. 48:246 & 50:267; Amiran, 1969: 134-135, pl. 41:5 & photo 130), indicating that it dates to LB IIA. Possibly the second example from Tel Gedor (Fig. II-3b:9) can be dated to LB IIA on the basis of the first example's dating.

Thus, the difference between the LB I-IIA Q-horned3 specimens and those from LB IIB-Iron IA may be able to serve as a chronological indicator. That is to say, the Lachish style of the sub-type 3-1/3: Q-horned3, characterized by the curved, dynamic body, appears in the later stage (the LB IIB-Iron IA), while the Q-horned3 specimens with a straight body seem to belong to the earlier stage (the LB I-IIA). However, this conclusion is merely hypothetical at this point.

Another example of the quadruped depicted in the linear style is painted on a sherd excavated in a mixed accumulation containing remains from the MB II, LB, and Iron I ages during the 2005 season of the City of David excavations (Fig. II-35c:7).[12] Stylistically, the Tel Gedor examples are the closest parallels for this example (cf. Figs. II-35a:6; II-35c:4). This might indicate that it also dates to the LB II (possibly the LB IIA).

The horned quadruped in the linear style depicted on a Bichrome Ware vessel from Megiddo (Fig. II-35a:7) is part of a "tree of life," in which a T-date-palmB1 is flanked by two Q-horned3-rf motifs. This again shows that there were connections between Bichrome Ware and painted Canaanite pottery.

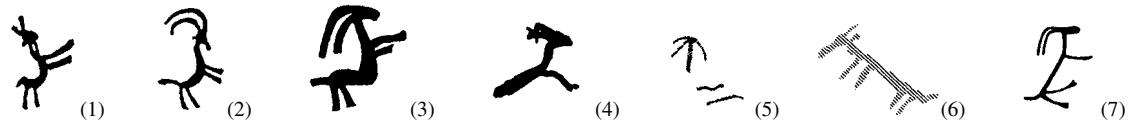


Fig. II-35a. Sub-type 3-1/3: Q-horned3-rf

(1-2) (Lachish-RAE III, fig. 20.14:1 above), LB IIB; **(3)** (Lachish-RAE III, fig. 19.40:1), LB IIB; **(4)** T. el-'Ajjul, (Ancient Gaza I, pl. 30:40); **(5)** (Beth-Shean VII-VIII, fig. 17:14 & FCTBS II:II, pl. 43:38), Stratum VIII, LB IIB; **(6)** (Ben-Arieh, 1981: fig. 2:4), LB II; **(7)** (Megiddo II, pl. 56:8), Stratum IX, LB I, Bichrome Ware.

[12] I thank Dr. E. Mazar, the director of the City of David Excavations, for permitting me to use the drawing of the decorated sherd from the excavations.

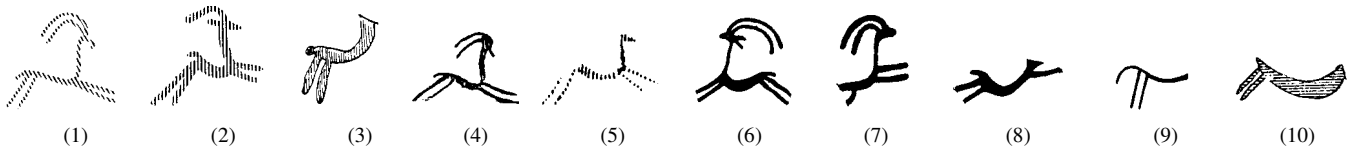


Fig. II-35b. Sub-type 3-1/3: Q-horned3-r

(1) (Lachish II, pl 59:1), FT-Structure III, LB IIB; **(2)** (Lachish II, pl 60:1), FT-Structure III, LB IIB; **(3)** (Lachish II, pl 61:9), FT-Structure III, LB IIB; **(4)** (Lachish II, pl 47B:239), FT-Structure III, LB IIB; **(5)** (Lachish IV, pl 85:991), LB IIB; **(6)** (Lachish V, pl 39:11), Level VI, LB IIB (Aharoni) / Iron IA (Ussishkin); **(7)** (Lachish-RAE III, fig. 19.34:4), LB IIB; **(8)** (Lachish-RAE III, fig. 20.31:4, LB IIB; **(9)** (E. Gezer III, pl. 167:4), "Third Semitic"; **(10)** (Bliss & Macalister, 1902, pl. 41:151), "Late Pre-Israelite Period".

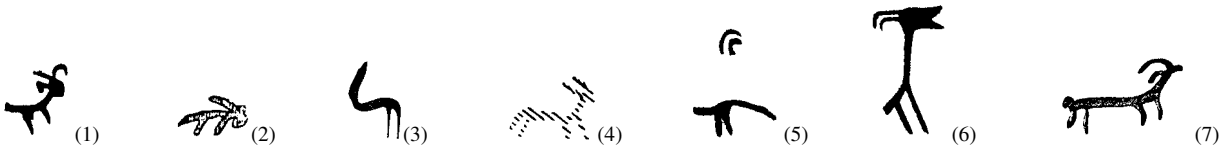


Fig. II-35c. Sub-type 3-1/3: Q-horned3-s

(1) (T. Batash-Timnah III, pl. 31:1), Stratum VIII, LB IB-IIA; **(2)** (E. Gezer II, fig. 504:10), the Ashtoreth Karnaim deposit; **(3)** (E. Gezer III, pl. 167:2), "Third Semitic"; **(4)** (Ben-Arieh, 1981: fig. 3:7), LB II; **(5-6)** (Bliss & Macalister, 1902, frontispiece:132, cf. pl. 41:132), "Late Pre-Israelite Period"; **(7)** Jerusalem, (City of David, No. 3), L. 553. 3355/47, pre-public building ("Palace"), mixed accumulation.

II-1.1.3.2. Type 3-2: Mnb=Q-deer

The Type 3-2: Mnb=Q-deer has two sub-types, the Q-deer-m and the Q-deer-f. *The sub-type 3-2/1: Q-deer-m* includes the depictions of male deer. For convenience, the word "deer" will denote the male deer in the present study, and its counterpart will be called "female deer."

Since "the possession of antlers is a characteristic of the deer" (Davies, 1987: 59), one can easily identify a deer, which has "branched horns," among the animal motifs painted on Canaanite pottery vessels.

It is known that there once existed three deer species in Israel: the Mesopotamian fallow deer (*Dama mesopotamica*, יחמור), the roe deer (*Capreolus capreolus*, אייל הכרמל), and the red deer (*Cervus elaphus*), all of which are now extinct (Mendelssohn & Yom-Tov, 1999:25). Among them, only the Mesopotamian fallow deer has a body that is characteristically covered with white spots, both when it is a fully grown-up, as well as when it is young (Shalmon, et al, 1993:157). We have at least five adult male deer depictions found on the Canaanite pottery vessels, and none of them show such white spots on its body (Fig. II-36:1-5). Thus it seems that the deer depicted on the vessels are not fallow deer.

Little is known about the red deer, even though it is thought to have existed until about 3,000 years ago. It was the roe deer that was widespread in Israel. It lived in the Coastal Plain, the Galilee, Mount Carmel and the Upper Jordan Valley, and survived much longer than the red deer; it is thought that the last specimen of the roe deer was shot in 1912 (Mendelssohn & Yom-Tov, 1999:25).

It is noteworthy, however, that almost all deer depictions in Fig. II-36 shows large antlers with many branches. In this regard, these antlers are much closer to those of the red deer (*Cervus elaphus*), which is characterized by its large antlers with many branches, rather than those of the roe deer (*Capreolus capreolus*). An antler of the roe deer usually has three pointed branches and is smaller than that of the red deer. These details indicate that the deer depicted on Canaanite pottery vessels are red deer (*Cervus elaphus*).

The only exception is Fig. II-36:6, which is probably a depiction of a male deer in an early stage of development, with its antlers just growing between two ears. Deer antlers are lost and grows again in an annual cycle. In any case, there is no way to identify the deer in Fig. II-36:6 with any deer species.

All these Canaanite deer depictions occur during the LB. The oldest comes from LB Phase A at Tell Deir 'Alla dating to the LB I. The Tell el-Far'ah sherd bearing deer motifs possibly dates to the LB I or even late MB IIB, but this dating is uncertain since the sherd was not found in a well-defined context.

Deer depicted in the double-triangle style are shown on three Canaanite vessels (Figs. II-36:1, 2 & 5). A close parallel for these deer depictions of the double-triangle style was found in Level X at Alalakh/Tell Atchana, which is now attributed by scholars to the MB IIA. (Wooley's original chronology of Alalakh has been altered by later scholars; see Stein, 1995: 56-57). Thus, the deer depictions in the double-triangle style on the LB Canaanite pottery vessels seem to reflect the northern Syrian/Mesopotamian inspiration.

Deer also appear as part of a "tree of life" motif on a jug from Level I at Ras Shamra-Ugarit (Figs. II-36:7-8). They are executed in the linear style. A LB IIB-dating Canaanite krater found at Hala Sultan Tekke in Cyprus bears a depiction of a date-palm (T-date-palmA2) being approached by four deer (Fig. II-36:9; cf. II-3b:76 & II-66:28).

Fig. II-36. Sub-type 3-2/1: Q-deer-m (male deer)

(1) (Lachish II, pl. 60:3), FT-Structure III, LB IIB; **(2)** (Lachish II, pl. 48:246), FT-Structure II, LB IIA; **(3)** T. el-Far'ah (S), (Beth Pelet II, pl. 72:8), LB I?; **(4)** (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA, from an unclear stratigraphic context; **(5)** (T. Deir 'Alla-LBAS, fig. 7-2:17a), LB I, Phase A, the cella, Hoard D539; **(6)** Beth-Shean, (Mullins, 2002, pl. 25:2), Stratum R1b, LB IB; **(7-8)** (Ugaritica II, fig. 78:B), Level I, LB; **(9)** Hala Sultan Tekke, Cyprus, (Åström, 1983, pl. 28:1), the 13th century BCE; **(10)** Dan (Biran, 1994, ill. 83:3), Stratum VIII, LB I.

Unlike the male deer, which can be easily identified by its antlers in the Canaanite pottery paintings, the female deer (*the sub-type 3-2/2: Q-deer-f*) is very difficult to identify because it does not have them. Nevertheless, some other physical features of the female deer, as well as contextual evidence, provide clues for its identification.

The first and most important clue comes from the fact that the female deer does not have antlers, but every female of the horned quadruped species that lived in Israel did have horns. Thus the main focus is on how to discern ears and horns in the quadruped depictions. All of the quadrupeds depicted on the two vessels from Beth-Shean (Fig. II-37:6a-e & 7) undoubtedly are female deer except for one of them, which is a male (Fig. II-36:6). The female deer have well-defined ears, a long and upright neck, a slender body, and a very short tail, but lack antlers.

The five quadrupeds depicted in the double-triangle style on a storage jar from Hazor are also important keys in the identification of female deer. All of these animals were identified by the excavators as deer, even though one of them had spots on its body.

> *"....is a fragment of the neck and shoulder of a storage jar decorated with parallel horizontal stripes between which five deer are portrayed. The bodies of three of the animals are opaque, while the triangles that make up the fourth one are filled with dots. (Of the fifth deer, only the legs have been preserved.) Perhaps the differences result from an attempt to depict different kinds of animals"* (Hazor III-IV: 129).

It is somewhat strange why the excavators identified all of them as deer, even though they realized that the spotted quadruped was a different animal. This animal, in Fig. II-37:3a, is not a deer at all, because its light-colored body is filled with dark-colored dots. The only relevant deer species having spots on its body in Canaan is the Mesopotamian Fallow Deer, but it has white spots on its reddish brown fur.

There is another animal that can be identified with the quadruped in Fig. II-37:3a, and the best candidate seems to be a predator, like the leopard, which has a yellowish to white body spotted in black (cf. Shalmon, 1993: 140-141). Only a single species of leopard has been known to inhabit Israel: *Panthera pardus* (leopard, נמר) (Mendelssohn & Yom-Tov, 1999: 224-225).

Once we identify this animal as a leopard, the decoration on the Hazor storage jar becomes more interesting. The leopard in this decoration has a Y-shaped head. Since no leopard has horns or antlers, the upper part of this Y-shaped head must depict two ears. Interestingly enough, the other four animals also have similar Y-shaped heads. This means that they are neither horned nor antlered, but there is no evidence indicating that they are predators. They have almost the same look, and this indicates that they belong to the same species. It is particularly noteworthy that one of them is bigger in size than the others. This can mean that the bigger one is an adult animal leading its three youngsters.

If so, which animal are they? Every animal depicted in the double-triangle style on Canaanite pottery, except for the leopard discussed above, is a horned quadruped or antlered deer. But we have seen that an animal with a Y-shaped head is not a horned or antlered quadruped.

Thus, for the decoration on the Hazor storage jar, a conclusion is reached: the animal having dark spots on its body can be identified as a leopard, and the other four animals are female or young deer that do not have antlers.

The whole decoration apparently depicts a hunting scene where a leopard is pursuing a group of female deer or a deer family consisting of a female deer and its three youngsters.

Depictions of female deer with Y-shaped heads, which are executed in the same style, are also found on another vessel from Hazor (Fig. II-37:1-2). In addition, such depictions in the linear style are shown on a sherd from Gezer (Fig. II-37:4) and on the neck of a storage jar from Tell el-'Ajjul (Fig. II-37:5). The former actually depicts the "suckling animal" motif, and in this case, the depicted animals are a female deer and its youngster; both of them have the same Y-shaped head.

The quadruped in Fig. II-37:10 should be identified as a female deer, since it appears together with its male counterpart with antlers in the "tree of life" motif on a storage jar from Tel Qashish. The quadrupeds in Figs. II-37:8a-b and 9 are not horned animals; possibly, they are female deer. As for those in Figs. II-37:8a-b, we cannot rule out the possibility that they are a different kind of animal, because they have long, upright tails.

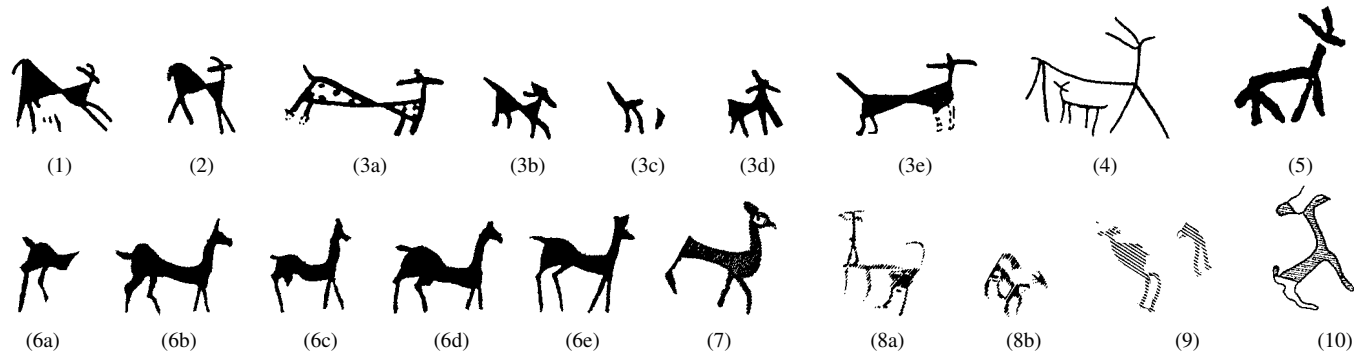


Fig. II-37. Sub-type 3-2/2: Q-deer-f (female or young deer, except for no. 3a, which is a leopard)

(1-2) (Hazor I, pl. 86:1), Stratum 1b, LB IIA; **(3a-d)** (Hazor III-IV, pl. 237:10), Local Phase 10, LB IIA; **(4)** (E. Gezer III, pl. 167:1), "Third Semitic Period", Late LB I-Pre-Philistine Iron IA; **(5)** T. el-'Ajjul, (Ancient Gaza III, pl. 37:J43C7[1]), pit; **(6a-e)** Beth-Shean, (FCTBS II:I, pl. 71A:2), "Thuthmose III Level", LB IIA; **(7)** Beth-Shean, (Mullins, 2002, pl. 25:1), Stratum R1b, LB IB; **(8a-b)** (T. Deir 'Alla-LBAS, fig. 4-15:28), Phase E, LB IIB; **(9)** (Lachish II, pl. 60:3), FT-Structure III, LB IIB; **(10)** (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA, from an unclear stratigraphic context.

II-1.1.3.3. Type 3-3: Mnb=Qd (Quadruped/domesticated)

This type has only one subtype: *the sub-type 3-3/1: Qd-donkey*. An unusual depiction of a quadruped carrying a tall object is seen on a sherd (probably of a krater) from the Foss Temple Structure III at Lachish, dating to LB IIB (Fig. II-38). The head of this animal is roughly Y-shaped, when seen from the frontal side, and it is probably not a horned animal. It is unclear what this animal is carrying, but regardless of what it is bearing, there is no doubt that it is a domesticated animal, probably a donkey.

Perhaps this is the only depiction of a domesticated animal and of the donkey species, which is found within Canaanite pottery paintings. This motif is reminiscent of a clay figurine of a vessel-bearing donkey from Azor, which dates to the Chalcolithic period (Ben-Tor, 1992: fig. 4:6). It has been suggested that this figurine was associated with a fertility cult of flocks and vegetation, which were closely linked to the economic life of the people (Ibid: 92-93). The depiction of the domesticated donkey on the krater from Structure III the Foss Temple at Lachish was probably also related to this kind of fertility cult.

(Lachish II, pl. 61:6), FT-Structure III, LB IIB

Fig. II-38. Sub-type 3-3/1: Mnb=Qd-donkey

II-1.1.3.4. Type 3-4: Mnb=Qp (predator)

This type includes motifs depicting predators. Predator depictions rarely occur in Canaanite pottery paintings. Nevertheless three species of predator are discernable: fox, leopard, and lion. Thus, all predator motifs fall into three sub-types according to species, the sub-type 3-4/1: Qp-fox, the sub-type 3-4/2: Qp-leopard, and the sub-type 3-4/3: Qp-lion.

The sub-type 3-4/1: Qp-fox is known only from a krater found in Structure III of the Foss Temple at Lachish, which dates to LB IIB. Two foxes are depicted in two different metopes of the design painted on this vessel (Fig. II-39:1-2). Both can be identified as foxes on the basis of their physical features, especially their heads and long tails.

The faunal data from Israel show that three fox species have existed in the country, *Vulpes vulpes* (Red Fox, שועל מצוי), *Vulpes rueppellii* (Rueppell's Sand Fox, שועל החולות), and *Vulpes cana* (Blanford's Fox, שועל צוקים). The Red Fox is known to inhabit all of the areas of Israel, and its fossil records indicate that it has existed in the country since 250,000 BCE (Mendelssohn & Yom-Tov, 1999: 188-200).

One of the two foxes depicted on the Lachish krater is seen just below a bird (Fig. II-39:2). It seems that this composite motif was intended to depict a bird standing on the back of a fox, although the legs of the bird do not touch the fox. The bird standing on the back of a quadruped is a well-known ancient Near Eastern motif. In the same design on the krater, there are two more metopes, each of which depicts a bird together with a horned quadruped.

Fig. II-39. Sub-type 3-4/1: Mnb=Qp-fox

(1-2) (Lachish II, pl 59:3), FT-Structure III, LB IIB.

The sub-type 3-4/2: Qp-leopard is represented by a single example depicted on a LB IIA storage jar found at Hazor (Fig. II-40). Its identification as a leopard, particularly belonging to the species *Panthera pardus* (leopard, נמר), is fully discussed above. (See the text concerning Q-deer-f & Fig. II-36b:3a-e).

(Hazor III-IV, pl. 237:10), LB IIA

Fig. II-40. Sub-type 3-4/2: Mnb=Qp-leopard

The sub-type 3-4/3: Qp-lion includes any quadruped motifs that are believed to depict a lion. When identifying a lion in Canaanite pottery paintings, the head and tail serve as the most indicative parts. The best example of the sub-type 3-4/3: Qp-lion comes from the painted decoration on a cult stand excavated in Stratum VIIB at Megiddo, in which two pairs of lion and lioness are depicted flanking two date-palms (Fig. II-41:2a-d). The gender of these animals in this scene can be discerned on the basis of the mane, which is shown on two of the animals (Figs. II-41:2a-b). The other two, which lack such a mane, are undoubtedly females (Figs. II-41:2c-d).

The mane is an unequivocal sign of the male lion. However it occurs only on the two Megiddo lions discussed above and all other depictions of this species lack manes. As such, should we identify all lions that lack manes as females? In the case of the Megiddo cult stand, evidently, the answer is yes. As for other lion depictions, however, it seems that the gender distinction was not accounted for.

The most important indicative feature of a lion or lioness, which is commonly portrayed by Canaanite pottery painters, is its tail. In most of the lion depictions, the tail is held up and rolled slightly at its end (Figs. II-41:1-4 & 6-8). This kind of tail is not observed in other quadruped depictions.

The only exception is the tail of a predator attacking an ibex in a hunting scene, which is depicted inside of a LB I-dating chalice found at Tel Mevorakh (Figs. II-41:5; II-59b:2). Although this predator seems to depict a lion, its tail is drooped. This specific depiction seems to have been the required choice for the pottery painter, because there is limited space inside the chalice. The lion in Fig. II-41:3 is part of a "tree of life" motif depicted on a jar from Tell el-Far'ah (South); it appears together with birds near a date-palm. Since this jar dates to the MB IIB, this particular lion motif is the oldest known Canaanite depiction of a lion.

The two lion depictions in Figs. II-41:6 and 7 are stylistically similar to each other. The former appears in the "tree of life" scene depicted inside a chalice from a burial cave at Tel Gedor. In this scene, the lion is attacking a quadruped, which is approaching a tree (T. Gedor: fig. 2:4). The same motif is also found in the decoration incised on a vessel from the Diyala region in Mesopotamia during the Early Dynastic Period III (Deloughaz, 1952, 139:a).

The latter example is depicted on a biconical jug from a burial cave found near the village of Zawata (Eisenstadt, et al, 2004: pl. 5:2).

According to Mendelssohn and Yom-Tov, lions existed in Israel during the ancient times, but became extinct in the 12th century (Mendelssohn & Yom-Tov, 1999: 25).

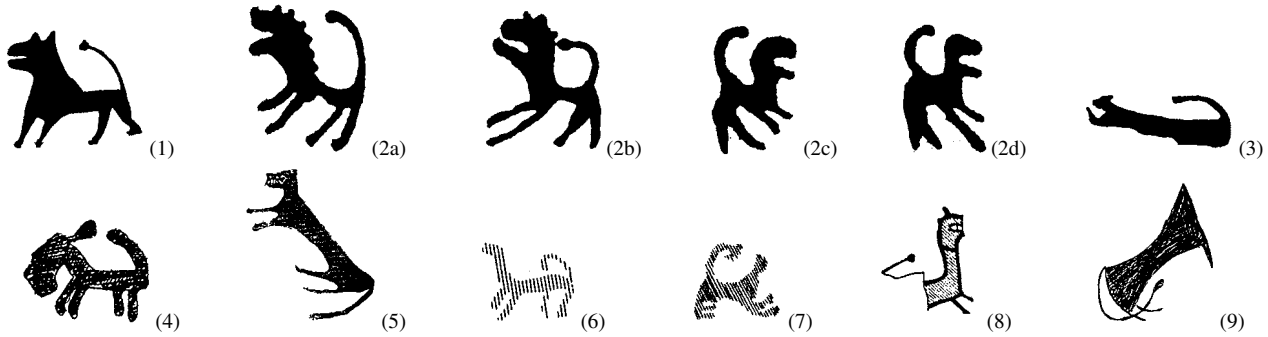


Fig. II-41. Sub-type 3-4/3: Mnb=Qp-lion

(1) T. el-Far'ah (S), (Beth Pelet II, pl. 58:978), Tomb. 978, LB IIB-early Iron IA; **(2a-d)** (Megiddo II, pl. 251:1), Stratum VIIB, LB IIB-Iron IA; **(3)** T. el-Far'ah (N), (cf. Ziffer, 1990, p. 11 in English text), MB IIB; **(4)** (E. Gezer III, pl. 160:8), "Third Semitic", Late LB I-Pre-Philistine Iron IA; **(5)** (T. Mevorakh, fig. 6:1), Stratum XI, LB I; **(6)** (Ben-Arieh, 1981: fig. 2:4), Tomb, LB II; **(7)** Burial cave near the village of Zawata, (Eisenstadt, et al, 2004, pl. 5:2), LB; **(8)** (Hazor III-IV, pl. 243:26), LB I?, unstratified; **(9)** (E. Gezer III, pl. 160:9), "Third Semitic", scale 1:4.

II-1.1.3.5. Type 3-5: Mnb=Q-miscellanea

Any quadruped depictions which do not belong to the Type 3-1: Mnb=Q-horned, and which are not identified as any specific animal species, are attributed to the Type 3-5: Mnb=Q-miscellanea. Most of the examples in this group come from sherds; therefore, the quadruped depictions in this group are usually too fragmentary to identify, and this is the main reason why they come under the name of "miscellanea." The animals in this group are identified as quadrupeds on the basis of some indicative body parts such as legs, horns, body shapes, tails, heads etc.

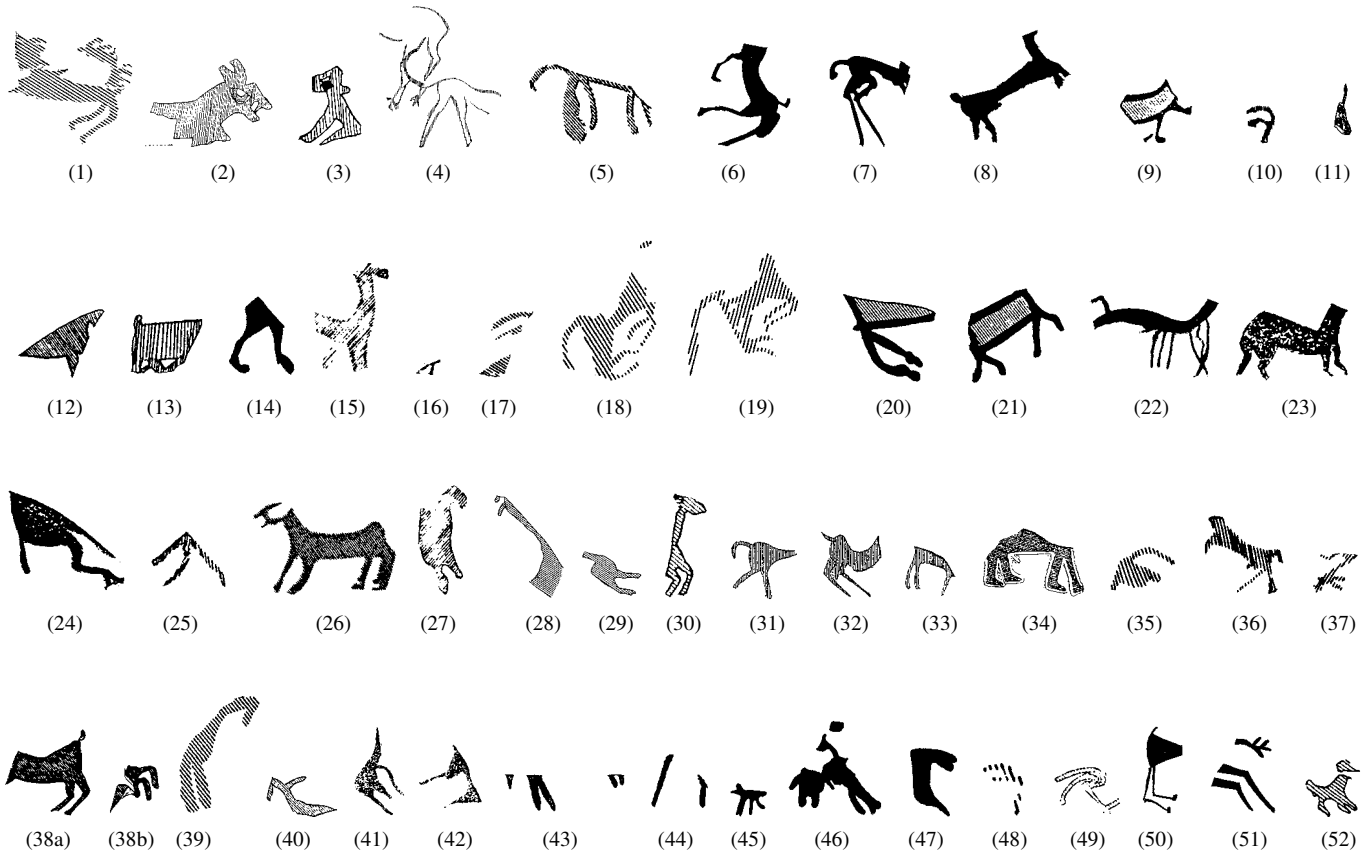


Fig. II-42. Type 3-5: Mnb=Q-miscellanea

(1) (Lachish II, pl. 60:3), FT-Structure III, LB IIB; **(2)** (Lachish II, pl 62:1), FT-Structure I-II, LB IIA-B; **(3)** (Lachish II, pl. 65:7), FT-Structure II, LB IIA; **(4)** (Lachish II, pl. 65:8), FT-Structure II, LB IIA; **(5)** (Lachish-RAE III, fig. 19.24:8), LB IIB; **(6)** (Lachish-RAE III, fig. 20.31:1), LB IIB; **(7)** (Lachish-RAE III, fig. 20.31:3), LB IIB; **(8)** (Hazor I, pl. 140:14), LB I; **(9)**, (Hazor III-IV, pl. 243:26), LB I, unstratified; **(10)** T. el-Far'ah (S), (Beth Pelet II, pl. 63:41), LB IIB or Pre-Philistine Iron IA; **(11)** T. el-'Ajjul, (Ancient Gaza I, pl. 35:106), LB IA; **(12)** T. el-'Ajjul, (Ancient Gaza I, pl. 35:107); **(13)** T. el-'Ajjul, (Ancient Gaza I, pl. 35:108), LB I; **(14)** T. el-'Ajjul, (Ancient Gaza III, pl. 42:19); **(15)** (Beth-Shean VII-VIII, fig. 30:8), Stratum VII, LB IIB; **(16)** (Beth-Shean VII-VIII, fig. 35:3), Stratum VIII, LB IIB; **(17)** (Beth-Shean VII-VIII, fig. 38:7), Stratum VII, LB IIB; **(18-19)** (Ben-Arieh, 1981: fig. 3:8), LB II; **(20-21)** (T. Michal, fig. 5.8:9), Stratum XVI or V, LB I-II, Locus 983 (a mixed LB I-II deposit); **(22)** (E. Gezer III, pl. 159:13), "Third Semitic"; **(23)** (E. Gezer III, pl. 159:16), "Third Semitic"; **(24)** (E. Gezer III, pl. 165:1), "Third Semitic"; **(25)** (E. 'Afula, fig. 20:6), Iron IA, cemetery area; **(26)** (T. Mevorakh, fig. 6:1), Stratum XI, LB I; **(27)** Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(28-29)** (Ashdod II-III, fig. 35:16), Stratum 3 (XVI), LB IIA; **(30)** (Ashdod II-III, fig. 36:1), Stratum 3 (XVI), LB IIA; **(31)** (Bliss & Macalister, 1902, pl. 41:128), "Late Pre-Israelite Period"; **(32)** (Bliss & Macalister, 1902, pl. 41:129), "Late Pre-Israelite Period"; **(33)** (Bliss & Macalister, 1902, pl. 41:130), "Late Pre-Israelite Period"; **(34)** T. Azekah (T. Zakariya), (Bliss & Macalister, 1902, pl. 41:133), "Late Pre-Israelite Period"; **(35)** T. Deir 'Alla, (T. Deir 'Alla-LBAS, fig. 7-10:67), LB, Phase D, D830; **(36)** (T. Deir 'Alla-LBAS, fig. 7:13:29), LB, Phase D; **(37)** (T. Yin'am I, fig. 26:15), Stratum XIIB, LB IIA-B; **(38a-b)** (Ashdod VI, fig. 3.5:21), Stratum XIII, Iron IA; **(39)** (Ashdod VI, fig. 3.5:18), Stratum XIII, Iron IA; **(40)** (Ashdod VI, fig. 3.5:20), Stratum XIIIb, Iron IA; **(41)** (E. Gezer III, pl. 165:2), "Third Semitic"; **(42)** (Ashdod VI, fig. 3.31:22), Stratum XII, Iron IA, Area H; **(43)** T. es-Safi, Stratum E4b, LB IIB; **(44)** T. Jemmeh, (Gerar, pl. 63:41); **(45)** T. Sera', (Oren, 1985, fig. 6:4), Stratum IX, LB IIB-early Iron IA; **(46)** (Lachish II, pl. 64:7), Structure III, LB IIB; **(47)** (Lachish II, pl. 64:8), Structure III, LB IIB; **(48)** Tel Zippor, (Yannai, 1996, pl. 42:5), Stratum VI, LB IIB; (**49**) (Lachish-RAE III, fig. 20.43:2), Level VI, Iron IA; **(50)** Beth-Shean, (Mullins, 2002, pl. 5:13), Stratum R2, LB IA; **(51)** (E. Gezer III, pl. 168:3), "Third Semitic"; **(52)** (T. Miqne-Ekron 1985-1987, pl. 2:18), Stratum X (Phase 12A), LB I-IIA.

II-1.1.4. Class 4: Mnb=B (Bird)

The Class 4: Mnb=B includes any motifs that represent a bird. The bird motif is quite common in Canaanite pottery paintings, even though it occurs less frequently than tree and quadruped motifs. In the case of bird depictions, it is more difficult to identify certain species. However, ostriches (*Struthio camelus*) can usually be identified because of their unique appearance. In terms of style, bird depictions do not show any remarkable uniformity. However, there are some depictions of crane-like birds from LB IIB Lachish, which are executed in a certain degree of stylistic uniformity. In addition, it is noteworthy that a few common features in depicting body parts, such as forked tail, triangular or oval body shape, are shared by several bird depictions.

II-1.1.4.1. Type 4-1: Mnb=B-ostrich

The diagnostic outline of an ostrich's body, which is produced by physical features, can be recognized from some Canaanite pottery paintings. The ostrich is the largest living bird species, and is characterized by its distinct appearance. Unlike other bird species, this bird of African origin has a long neck, robust legs, and degenerated wings. The size of its body is very large compared to other bird species. It is a flightless bird, but can run very fast. When standing, it usually holds its long neck in an upright position and keeps its legs straight.

The bird depiction in Fig. II-43:1 seems to match such a description of an ostrich. The bird in Fig. II-43:2 also seems to depict an ostrich. It exceptionally shows its wings unfolded, even thought the ostrich rarely does this. A crude depiction of a bird in Fig. II-43:3 is fragmentary, but there is no doubt that the bird has a long neck being held upright and a body of large size.

In Egypt, the ostrich motif first appears in the rock drawings dating to Naqada I, which are carved on cliffs along the Nile Valley and in the deserts of Upper Egypt (Houlihan, 1996: 167 & fig. 30; Wilkinson, 2003: 142-143 & fig. 45). Ostriches are specifically portrayed in the Egyptian paintings on the walls of some tombs and temples from the New Kingdom period. In this period, ostrich feathers and eggs were valuable commodities, and their eggshells were used as containers (Houlihan, 1996: 167).

The ostrich also existed in Palestine in ancient times (T. Michal: 242 & table 22:3). Archaeological evidence indicates that ostrich eggshells were used as containers in the region since the prehistoric period (Amiran, 1978: 58 & pl. 120:8; McGovern, 1986: 271). Ostriches are depicted on some glyptic art objects from Iron II, (Keel & Uehlinger, 1997: 139-140 & 173).

Fig. II-43. Type 4-1: Mnb=B-ostrich

(1) (Lachish II, pl. 61:9), FT-Structure III, LB IIB; **(2)** (T. Deir 'Alla-LBAS, fig. 7-11:85), LB, Phase D; **(3)** (Hazor II, pl. 125:19), Stratum 1b-a (LB IIA-B).

II-1.1.4.2. Type 4-2: Mnb=B-crane

A group of birds, each of which commonly has a well-defined, long, S-shaped neck, are observed in the painted decorations on some vessels such as two LB IIB kraters from Structure III of the Foss Temple (Figs. II-44:1-2) and an Iron IB krater from Tel Mor (Figs. II-44:4a-b), and also on a sherd from the remains of Level VI beneath the Solar Temple at Lachish (Fig. II-44:3). These contemporary bird depictions show a certain degree of stylistic uniformity. The physical features that these birds depict best fit those of a crane. However, this identification is entirely based on their body silhouette, and we can not rule out the possibility that the birds are of another species.

In any case, the assumed crane depictions come from the LB IIB contexts at Lachish, and are comparatively well executed with some degree of stylistic uniformity. In comparison with other birds, these cranes (or crane-like birds) do not seem to have other symbolic meanings, since all of them appear together with tree and quadruped motifs as part of a "tree of life" scene.

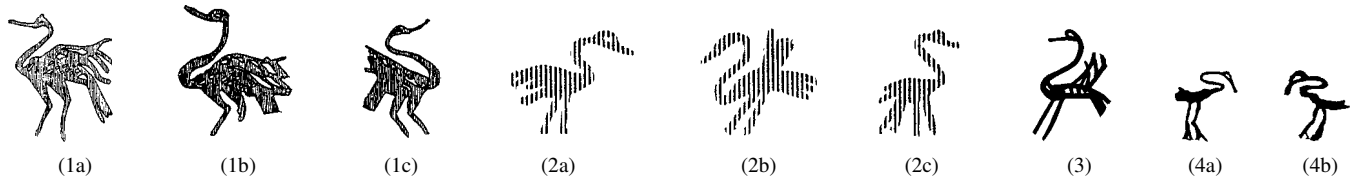


Fig. II-44. Type 4-2: Mnb=B-crane

(1a-c) (Lachish II, pl. 60:2), FT-Structure III, LB IIB; **(2a-c)** (Lachish II, pl. 60:1), FT-Structure III, LB IIB; **(3)** (Lachish V, pl. 40:1), Level VI, LB IIB (Aharoni) / Iron IA (Ussishkin); **(4a-b)** (T. Mor 1959-1960, fig. 3.16:7), Stratum III, Iron IB.

II-1.1.4.3. Type 4-3: Mnb=B-forked tail

Except for the ostrich and possibly the crane, other bird species are not recognized in Canaanite pottery paintings. It seems possible to distinguish a group of birds based on some common features in depicting body parts. Of these, the most characteristic one is the well defined tail; mostly three-forked and rarely two- or four-forked tails. Therefore, the present study calls this group of motifs depicting a bird with forked tail the Type 4-3: Mnb=B-forked tail.

In addition to the characteristic tail, most of the birds in this type have a common semi-hemispheric or reverse-triangular body silhouette (Fig. II-45), while a few others have an oval one (Fig. II-46). The former group is *the sub-type 4-3/1: B-forked tail1* and the latter one is *the sub-type 4-3/2: B-forked tail2*. In both, the wings are not always present, but when they are, they are always represented by simple lines, which are usually two in number, but sometimes one or three.

The oldest examples of the sub-type 4-3/1: B-forked tail1 are those painted on a MB IIB storage jar from Tell el-Far'ah (North) (Fig. II-45:10-12). They are part of a "tree of life" scene depicting a date-palm flanked by birds, and there is also a lion nearby. In this scene, each motif is somewhat carelessly executed, but it is not difficult to see in the bird motifs that the forked tail and the other features of the sub-type 4-3/1: B-forked tail1 are present. This sub-type continues throughout the LB.

Given the fact that the natural motif is very rare in the Chocolate-on-White Ware, it is interesting that two bird depictions, which are very similar to those belonging to the sub-type 4-3/1: B-forked tail1, are seen on two Chocolate-on-White vessels (Fig. II-45:24-25).

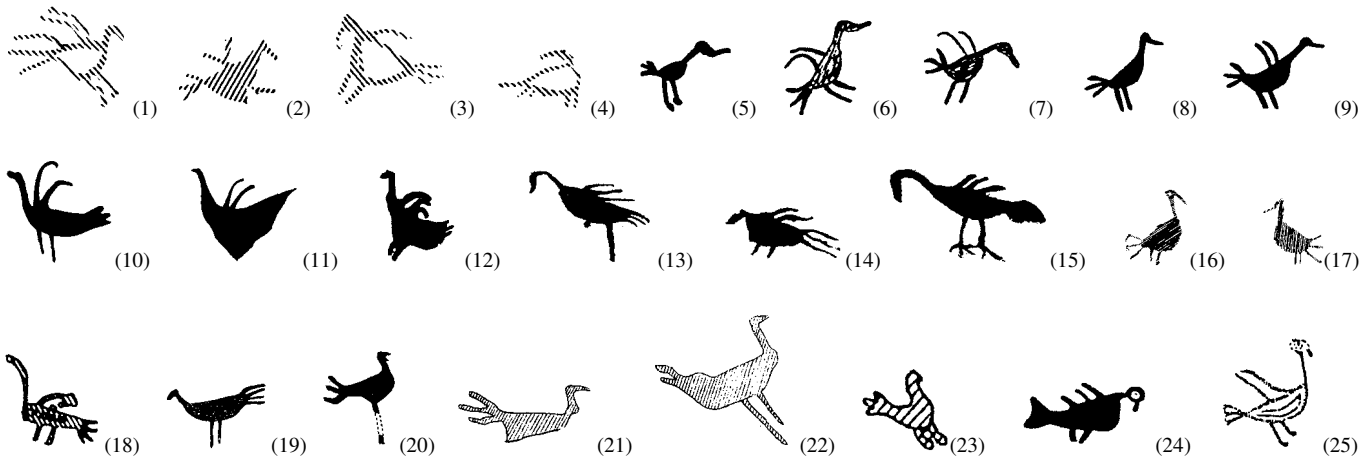


Fig. II-45. Sub-type 4-3/1: Mnb=B-forked tail1

(1-4) (Lachish II, pl. 59:3), FT-Structure III, LB IIB; **(5)** T. el-Far'ah (S), (Beth Pelet II, pl. 58:920), LB IIB-Iron IA, Tomb 920; **(6-7)** T. el-Far'ah (S), (Beth Pelet II, pl. 83:18G7, 978), LBIIB-Iron IA, Tomb 978; **(8-9)** T. el-Far'ah (S), (Beth Pelet II, pl. 58:978), Tomb 978; **(10-12)** T. el-Far'ah (N), (cf. Ziffer, 1990, p. 11 in English text), MB IIB; **(13-15)** Beth-Shemesh, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IIB; **(16-17)** (T. Deir 'Alla-LBAS, fig. 7-6:13a), LB, Phase B; **(18)** (Gezer I, pl. 29:10), LB IIA; **(19)** (T. Ta'annek-Nachlese, fig. 23 below); **(20-22)** (T. Ta'annek-Nachlese, fig. 23 top-left, bird1); **(23)** (T. Batash-Timnah III, pl. 42:7 left), Stratum VII, LB IIA; **(24)** T. Abu al-Kharaz, (Fischer, 2003, fig. 3:1), Chocolate-on-White I; **(25)** T. Abu al-Kharaz, (Fischer, 2003, fig. 4:2), Chocolate-on-White II.

The sub-type 4-3/2: B-forked tail2 is represented by twelve birds in a "tree of life" scene painted on a biconical vessel from Megiddo. They are characterized by the oval bodies and forked tails (Figs. II-46:1-12). Ten of them are looking up as if they expect something from above, while the other two are facing forward. In one of these bird depictions, the center of its oval body is filled with a net pattern.

A bird motif painted on a vessel from a burial cave at the ruins of el-Qubeibeh (near Lachish) is similar to the Megiddo examples, even though its head and legs are different. The excavators regard this vessel to be an "imitation of the Cypriot Bichrome tankard" (Ben-Arieh, et al, 1993: 78). However, its shape looks more like a local biconical jug, even though its handle is clearly that of the Cypriot tankard.

Another example of the sub-type 4-3/2: B-forked tail2 is the bird painted on a sherd from Tell el-'Ajjul, which seems to be part of a vessel of the Bichrome Ware family (Fig. II-46:14).

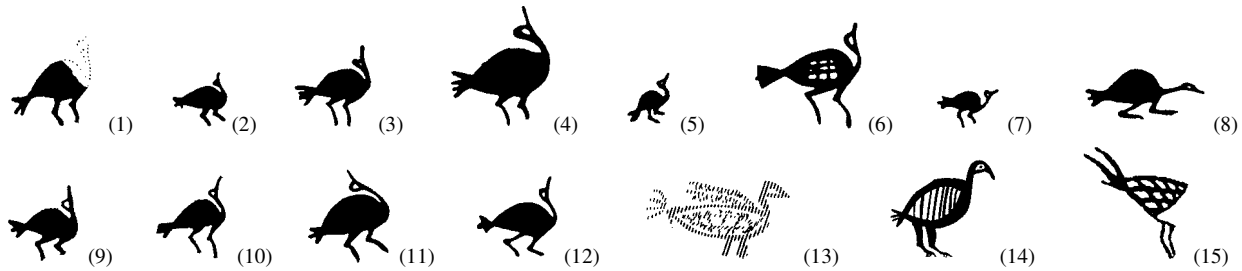


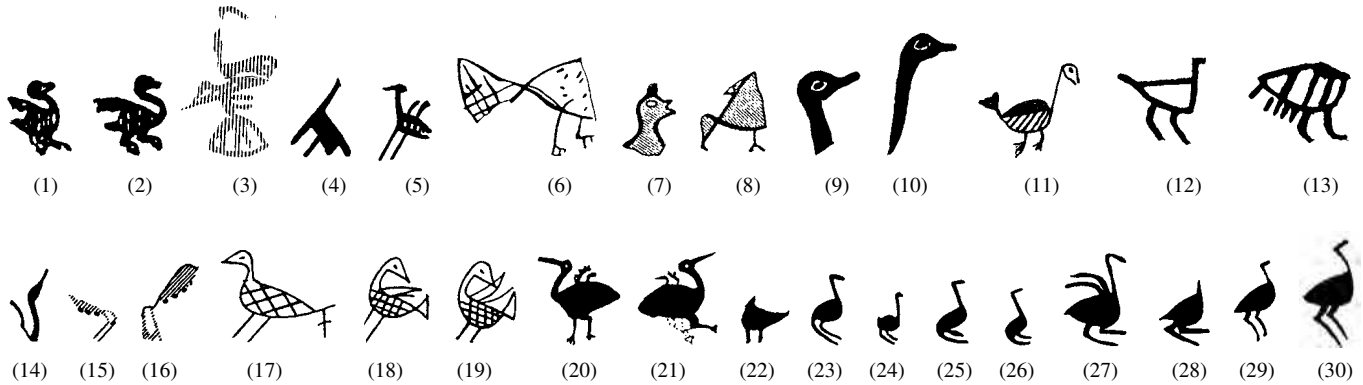
Fig. II-46. Sub-type 4-3/2: Mnb=B-forked tail2

(1-12) (Megiddo Tombs, pl. 134), Tomb 912D, LB II; **(13)** a burial cave at the ruins of el-Qubeibeh near Lachish, (Ben-Arieh, et al, 1993: fig. 9:3), LB IIA; **(14)** T. el-'Ajjul, (Ancient Gaza II, pl. 38:J7), the Bichrome Ware(?); **(15)** Alalakh, Syria, (Alalakh, pl. 93-a ATP. 48. 41), Level X, dated by Stein (1996) to late MB IIA.

Although the degree of stylistic uniformity the bird depictions of the Type 4-3: Mnb=B-forked tail show is comparatively low, their common characteristics, such as the forked tail, body silhouette, and wings, seem to reflect a trend of bird painting in Canaan during the LB. It is noteworthy that a similar bird form occurs on a sherd from Level X at Alalakh, which dates to the late MB IIA, in northern Syria (Fig. II-46:15).

II-1.1.4.4. Type 4-4: Mnb=B-miscellanea

Bird depictions in Canaanite pottery paintings usually lack stylistic uniformity. As a result, most of them fall into the miscellaneous group, the Type 4-4: Mnb=B-miscellanea (Fig. II-47). These miscellaneous bird depictions occur throughout the LB and Iron I. The roles of the birds in various scenes do not seem to differ much from those of the quadrupeds.



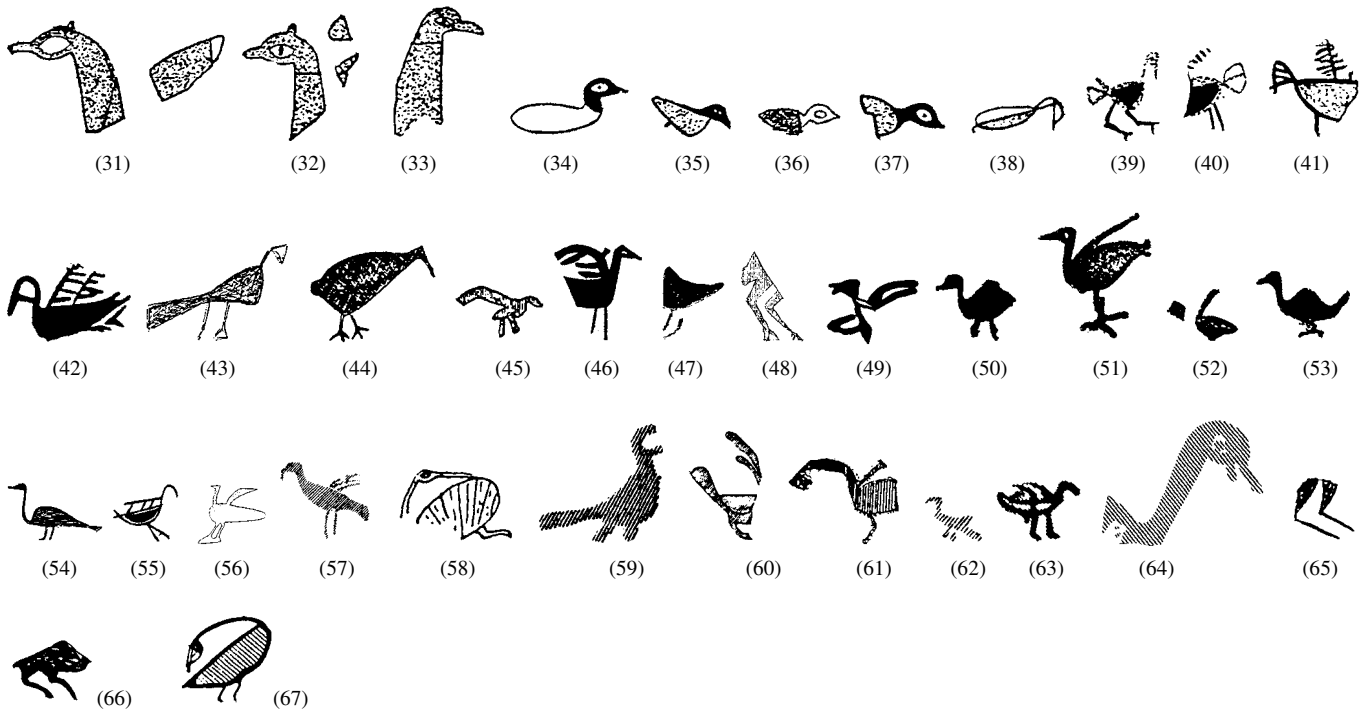


Fig. II-47. Type 4-4: Mnb=B-miscellanea

(1-2) (Lachish IV, fig. 2:2), NE Level VI, Iron IA; **(3)** (Lachish II, pl 60:3), FT-Structure III, LB IIB; **(4)** (Lachish-RAE III, fig. 21.9:8), Level VI, Iron IA; **(5)** Ginosar, (Epstein, 1974, fig. 14:5), MB IIA-B, Tomb 4; **(6)** (Hazor III-IV, pl. 158:24), Stratum XIV, LB IIA; **(7-8)** (Hazor III-IV, pl. 243:26), LB I?, unstratified; **(9-10)** (Hazor III-IV, pl. 267:13), Stratum 2, LB I; **(11)** T. el-'Ajjul, (Ancient Gaza I, pl. 31:43); **(12-13)** T. el-'Ajjul, (Ancient Gaza III, pl. 42:25); **(14)** (Beth-Shean VII-VIII, fig. 17:16 & FCTBS II:II, pl 43-26), Stratum VIII, LB IIB; **(15-16)** (Beth-Shean VII-VIII, fig. 30:6), Stratum VII, LB IIB-Iron IA; **(17-19)** Beth-Shean, (FCTBS II:I, pl. 14:2), "Early Seti I Level", Iron I; **(20-22)** (Megiddo II, pl. 69:13), Stratum VIIA, Iron IA; **(23-25)** (Megiddo II, pl. 72:3), Stratum VII, LB IIB-Iron IA; **(26-30)** (Megiddo II, pl. 72:3), Stratum VII, LB IIB-Iron IA; **(31-38)** (E. Gezer II, fig. 336), "Second Semitic"; **(39-42)** (E. Gezer II, fig. 337), "Second Semitic"; **(43)** (E. Gezer II, fig. 349), "Third Semitic"; **(44)** (E. Gezer II, fig. 504:9), the Ashtoreth Karnaim deposit; **(45)** (E. Gezer II, fig. 504:10), the Ashtoreth Karnaim deposit; **(46)** (E. Gezer III, pl. 159:6), "Third Semitic"; **(47)** (E. Gezer III, pl. 159:15), "Third Semitic"; **(48)** (T. Ta'annek-Nachlese, fig. 14); **(49)** T. Sera' (Oren, 2006, fig. 2:a), Stratum IX, early Iron IA; **(50-53)** (E. Gezer III, pl. 160:3), "Third Semitic"; **(54)** (E. Gezer III, pl. 167:17), "Third Semitic"; **(55)** (E. Gezer III, pl. 168:4), "Third Semitic"; **(56)** Gezer, (Megiddo Cult, pl. 41:S, cf. E. Gezer III, pl. 173:14), "Fourth Semitic"; **(57)** (T. Deir 'Alla-LBAS, fig. 5-7:25), LB, Phase E; **(58)** Beth-Shemesh, (Ain Shems III, fig. 2A-left in 2nd row), Stratum III, Iron I; **(59)** Beth-Shean, (Mullins, 2002, pl. 4:5), Stratum R2, LB IA, scale 1:2; **(60)** Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(61)** (Bliss & Macalister, 1902, pl. 41:141), "Late Pre-Israelite Period"; **(62)** (T. Deir 'Alla-LBAS, fig. 7-14:8a), LB, Phase D; **(63)** (T. Qasile I, fig. 38), Stratum X, Iron IB-IIA; **(64)** (Ashdod VI, fig. 3.5:18), Sherd, Stratum XIII, Iron IA, Area H; **(65)** T. Jemmeh, (Gerar, pl. 63:41); **(66)** (Lachish-RAE III, fig. 21.9:2), Iron IA; **(67)** Dan (Biran, 1994, ill. 87:3), Stratum VIII, LB I.

II-1.1.5. Class 5: Mnb=F (Fish)

II-1.1.5.1. Type 5-1: Mnb=F-fish

The fish is not a common motif in Canaanite pottery paintings. Only a few fish depictions are known, and stylistic considerations are not really valid in the classification of fish motifs.

The fish depictions on a LB I local krater from Hazor are executed by means of simple red and black lines; the spaces created by these lines are uncolored (Figs. II-48a:3-5). These fish drawings are quite different from the typical fish depictions on the contemporary Bichrome Ware, which are executed with black and red pigments in a higher level of painting technique and in a unique style (Figs. II-48b:1-3).

The fish depictions on the LB IIB local vessels from Lachish and Tell el-Far'ah (South) are also executed by means of simple lines, like the Hazor ones (Figs. II-48a:1-2 & 6-7). A fish painted on a Bichrome Ware goblet from Tel Mevorakh shows the Canaanite trend of line drawing, rather than the typical Bichrome Ware style. The fish depictions on three sherds from Hazor and Tell el-'Ajjul (Figs. II-48b:10-12) seem to be imitations of the Bichrome Ware fish.

The fish painted on a sherd from Ta'anach (Fig. II-48a:8) is similar to those depicted on the "Orpheus Jug" from Meggido, which is known as a Philistine vessel (Figs. II-48b:5-8). In these depictions, the whole area of the body

of each fish is colored with pigment. They look very different from the typical Philistine fish depiction (Fig. II-48b:9).

Recently, M. Tadmor published a tripod jar of the MB II type, decorated with a painted strip bearing unusual motifs (M. Tadmor, 2003: 189-206). This jar is not an excavated vessel, but rather, it was purchased by the Israel Museum. One of the motifs painted on the vessel is the fish in Fig. II-48a:9. There is no parallel for this unique fish depiction. M. Tadmor dates the jar to the late MB IIA or early MB IIB, mainly according to the vessel type.

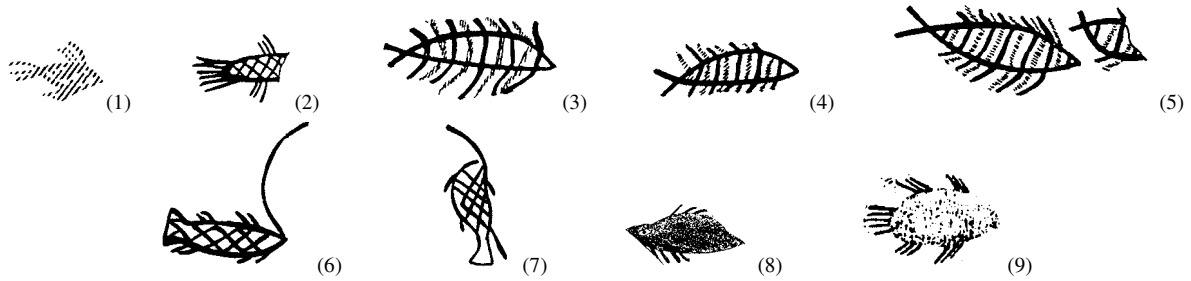


Fig. II-48a. Type 5-1: Mnb=F-fish

(1) (Lachish II, pl 59:1), FT-Structure III, LB IIB; **(2)** (Lachish-RAE III, fig. 19.37:2), Level VIIA in Area S, LB IIB; **(3-5)** (Hazor III-IV, pl. 289:4), Stratum 2, LB I; **(6-7)** T. el-Far'ah (S), (Beth Pelet II, pl. 58:972), LB IIB-early Iron IA, Tomb 972; **(8)** (T. Ta'annek-Nachlese, fig. 13); **(9)** (M. Tadmor, 2003, fig. 2), late MB IIA-early MB IIB.

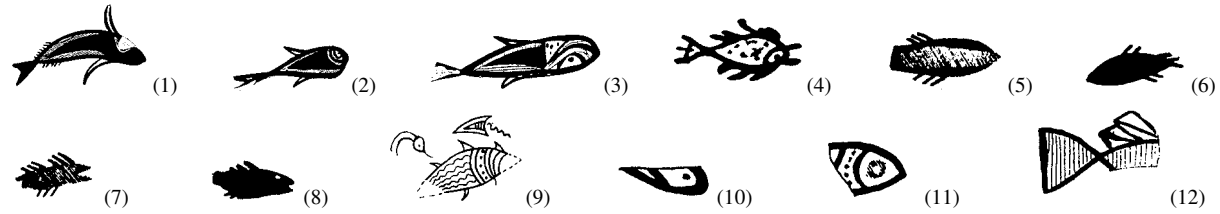


Fig. II-48b. Fish Motifs from Various Pottery Families

(1) (Lachish II, pl. 58:1), Structure I, LB I, Bichrome Ware; **(2)** (Lachish II, pl. 58:2), Structure I, LB I, Bichrome Ware; **(3)** (Lachish II, pl. 61:3), Structure I, LB I, Bichrome Ware; **(4)** (T. Mevorakh, fig. 6:2), Stratum XI, LB I, Bichrome Ware?; **(5-8)** (Megiddo II, pl. 76:1), Stratum VIA, Iron IB, "Orpheus Jug", the Philistine Ware?; **(9)** T. el-Far'ah (S), (T. Dothan, 1982, Chapter 3-fig. 64-2; Beth Pelet II, pl. 63:46), Iron IA; **(10)** (Hazor III-IV, pl. 236:19), Local Phase 11, LB I; **(11)** (Hazor III-IV, pl. 243:21), LB I, unstratified, Area F; **(12)** T. el-'Ajjul, (Ancient Gaza III, pl. 41:12).

II-1.1.6. Class 6: Mnb=CR (Crab)

II-1.1.6.1. Type 6-1: Mnb=Cr-crab

The crab motif is known at two sites: Beth-Shean and Megiddo. The crab of Beth-Shean (Fig. II-49:1) is depicted on a sherd from a storage jar. There are another five fragments from this jar, and they also bear depictions of various motifs. Two human figures are depicted as standing near a date-palm on one of them. These human figures seem to be worshippers (Fig. II-62:1; see also Beth-Shean VII-VIII: fig. 25:1; cf. Fig. II-62:2).

Although this scene and the crab apparently do not appear together in the same metope, it seems likely that they are symbolically related to each other. It is noteworthy that a crab also appears in the procession scene depicted on the "Orpheus Jug." In this scene, a lyre player and a group of animals are depicted as marching toward a lotus with date-palm branches. The crab is shown over a cat riding on the back of a lion (Figs. II-49:3 & II-71; see also Megiddo II: pl. 76:1). The circular body silhouette of the Beth-Shean crab is very similar to that of the "Orpheus Jug" crab. Presumably, each of the scenes on the Beth-Shean storage jar and on the "Orpheus Jug" has similar symbolic meanings.

Another crab depiction is located on a LB II biconical jug from Tomb 912D at Megiddo (Fig. II-49:2). The painted decoration on this jug, which is a Canaanite pottery painting *par excellence*, shows a design consisting of two metopes, which are different in size. The large metope is occupied by a scene depicting a date-palm surrounded by a group of animals, including four horned quadrupeds and twelve birds (Fig. II-68:4). The small metope is, however, allotted to a single crab (Megiddo Tombs pl. 134).

It is unclear why the crab is isolated from the main "tree of life" scene and is placed in its own metope.

Fig. II-49. Type 6-1: Mnb=CR-crab

(1) (Beth-Shean VII-VIII, fig. 25:1), Stratum VII, LB IIB; **(2)** (Megiddo Tombs, pl. 134), Tomb 912D, LB II; **(3)** (Megiddo II, pl. 76:1), Stratum VIA, Iron IB, "Orpheus Jug", the Philistine Ware(?).

II-1.1.7. Class 7: Mnb=S (Snake)

II-1.1.7.1. Snake in the Form of a Wavy Line (Type 7-1: Mnb=S-wavy)

A realistic snake depiction, as witnessed in nature, is almost unknown in the Canaanite pottery painting tradition. Some wavy lines might possibly represent snakes (cf. Ancient Gaza III: pls. 30:17N8; 44:78), but this is uncertain. Nevertheless, the wavy lines in the "serpent slayer" scene depicted on a krater from the LB sanctuary at Tell Deir 'Alla (Fig. II-57:1a-b) can be identified as mythological serpents (Figs. II-50:1; II-57:1b & 3b; II-63:2-3; for the discussion about the "serpent slayer" scene, see the Type 10-1: Mnb=D-serpent slayer below).

II-1.1.7.2. Mythological Snake (Type 7-2: Mnb=S-mythological)

When judging by the head and body of the animal in Fig. II-50:2, it undoubtedly depicts a serpent. The problem is that it has two forelegs and three rear limb-like parts. There is no animal like this in the natural world. Thus this creature must be a mythological serpent existing within human imagination. There are no other natural motifs associated with this animal in the decoration on the Lachish krater.

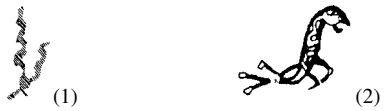


Fig. II-50. Type 7-1: Mnb=S-wavy / Type 7-2: Mnb=S-mythological

(1) (T. Deir 'Alla-LBAS, fig. 7-14:14), LB, Phase D; **(2)** (Lachish-RAE III, fig. 19.16:5 right), Level S-2, LB IIA.

II-1.1.8. Class 8: Mnb=I (Insect)

II-1.1.8.1. Type 8-1: Mnb=I-scorpion

Representations of scorpions are rare in Canaanite pottery paintings. During the recent excavations at Tell es-Safi, a sherd bearing a scorpion depiction was found in Stratum E4b dating to LB IIB (Fig. II-51:1a).[13] The scorpion on this sherd appears with a quadruped, indicating that it is part of a composite motif. Unfortunately, however, there is no way to piece together the original scene to which the scorpion and quadruped belonged, since the sherd from Tell es-Safi is too fragmentary and bears only a small part of the scene (Fig. II-51:1b). Nevertheless we may be able to make assumptions about the original scene on the basis of some glyptic art objects in which scorpions appear together with quadrupeds (Keel & Uehlinger, 1998: 125, 148-149).

Another scorpion representation is shown on the "Orpheus Jug" from Megiddo (Fig. II-51:2). In the animal procession scene painted on this jug, a scorpion is placed just over the right shoulder of a musician who is holding a lyre (Megiddo II: pl. 76:1).

A scorpion (Fig. II-51:3) also appears on a jar with a tripod base, which was purchased by the Israel Museum in 1968. Miriam Tadmor dated this jar to the late MB IIA or early MB IIB (M. Tadmor, 2003: 201). It seems that

[13] I thank Professor A. Maeir for the permission to publish this "Scorpion Sherd" and its decoration. He also gave me an opportunity to see the sherd and other materials in the laboratory at Bar-Ilan University. I also thank Mr J. Uziel. He kindly showed the sherd and other painted vessels in the laboratory, and also provided all necessary data relating to them, together with some vital comments.

there is no contemporary parallel for the unusual decoration painted on this jar. Miriam Tadmor compares its scorpion and fish motifs with those depicted on some glyptic art objects from Alalakh and Ugarit during the second millennium BCE (Ibid: 197).

A sherd, which has been recently retrieved in a mixed accumulation during the City of David excavations, bears a crude depiction of a scorpion. It clearly depicts a pair of characteristic claws (pedipalps) at the top of the elongated body of a scorpion; however, its tail is broken and the legs are omitted (Fig. II-51:4).

A pair of claws for catching prey and an elongated body ending with a curved tail is an important feature for identifying a scorpion in ancient art objects. Legs are usually expressed; however, they can be also omitted (cf. Goff, 1963: fig. 346; Keel & Uehlinger, 1998: Ill. 140b).

Scorpions occur with quadrupeds and fish in pottery paintings in Iran during the second half of the 3rd-early 2nd millennia BCE (Fig. II-51:5). Another example is located on a vessel from a Pre-Nuzi Ware Mitannian phase at Tell Brak in northern Syria/Mesopotamia (Fig. II-53:6; cf. T. Brak 4: 272).

The scorpion also occurs in many glyptic art objects found in Israel; most of them are dated to Iron I or IIA (Keel & Uehlinger, 1998: 125, 140, 149-150; Ills. 151b, 152b, 163b, 175a-b, 176a-c). It is known that the scorpion is associated with fertility or prosperity in ancient Near Eastern iconography (Ornan, 2005:159-163).

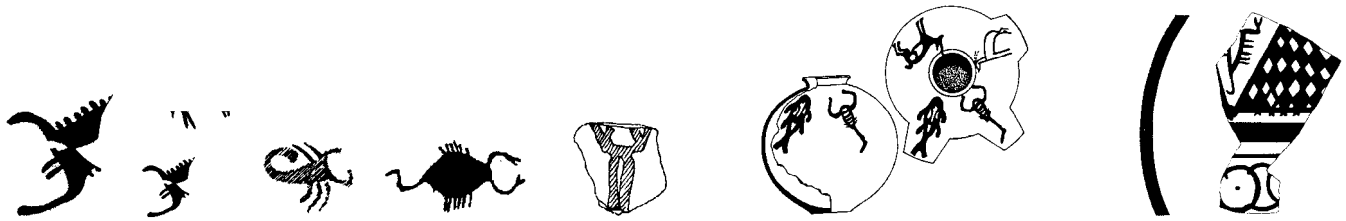


Fig. II-51. Type 8-1: Mnb=I-scorpion

(1) T. es-Safi, Biconical Jug, Stratum E4b, LB IIB; **(2)** (Megiddo II, pl. 76:1), Stratum VIA, Iron IB, the "Orpheus Jug", Philistine Ware(?); **(3)** (M. Tadmor, 2003, fig. 2), late MB IIA-early MB IIB; **(4)** Jerusalem, City of David (E. Mazar, 2007, p. 38: no. 38), LB II (?); **(5)** Shahdad-Iran, (Shahdad, Dc. 5), Takab III (c. 2450-1900 BCE); **(6)** (Brak 4, fig. 7.30:3), Level 2b in Area HN, a very early Mitannian phase, MB II.

II-1.1.9. Human (Class 9: Mnb=H)

The Class 9: Mnb=H includes every basic natural motif depicting a human figure. Compared with trees and animals, human figures are rare in the Canaanite pottery painting tradition. The human figures are best classified according to both the painting styles and their actions – that is, what it seems like they are doing. On the basis of these two main criteria, several types of the Class 9: Mnb=H can be defined.

II-1.1.9.1. Human Figure in the Form of a Double Triangle (Type 9-1: Mnb=H-double triangle)

A human figure in the form of a double triangle is depicted on a LB sherd from Tell Beit Mirsim (T. Beit Mirsim I: pl. 46:29). Albright described it as "a curious modification of the double triangle by the attachment of a head, arms, and legs, to represent a man" (T. Beit Mirsim I: 47) and as "nothing but a double triangle with head, arms, and legs attached" (T. Beit Mirsim I: 49).

Any human figures rendered in this way fall into the Type 9-1: Mnb=H-double triangle. The closest parallels to the Tell Beit Mirsim example (Fig. II-52:3) are two human figures depicted on a storage jar from Level VII at Beth-Shean, which is assigned to LB IIB (Figs. II-52:4a-b). These Beth-Shean men are part of a scene in which they are standing before what seems to be a date-palm (Beth-Shean VII-VIII: fig. 25:1). The one standing closer to the tree is taller than the other beside him, indicating that the smaller one is led by the taller one to the tree. The taller one is holding his hands together in front and placing them on his lower body, probably in a gesture of paying homage to the tree, or perhaps he is dancing before it.

A human figure depicted on a goblet from Structure III of the Foss Temple at Lachish can also be included in this type. This Lachish man seems to have an unidentified object hanging on his right leg or waist, which looks like a sort of weapon (Fig. II-52:1). Another possible human depiction of this type is found on a sherd that comes from an unstratified context at Hazor. This Hazor man, as part of a fragmentary scene that is difficult to discern, is rendered holding both of his hands near his waist (Fig. II-52:2).

Human depictions in the double-triangle style seem to find their origins in the ancient Near Eastern pottery painting tradition. An example from Alalakh in northern Syria dates to the MB IIA (Fig. II-52:5), and another example from this site, which depicts a warrior, dates to the 16th or mid-15th centuries BCE (Fig. II-54:9a-b). Human figures depicted in this style also occur on a the Scarlet Ware vessel from Khafajah in the Diyala region, Mesopotamia, which has been dated to the Early Dynastic II (the early third millennium BCE) (Fig. II-52:11; see also Delougaz, 1952: pl. 138).

There are also many examples from Iran and Pakistan dating to Proto-historic times (Figs. II-52:6-10). It is possible that the double-triangle humanoid form originated from the silhouette of a man dressed in a kind of skirt (cf. Garfinkel, 2003a: 28-38). All the examples from the ancient Near East are rendered in the silhouette style. Human figures rendered in the double-triangle style also occur on several Middle Cycladic vessels from the Aegean islands (Åström, 1997: 10-11), indicating that there was contact between this region and the ancient Near East during that time.

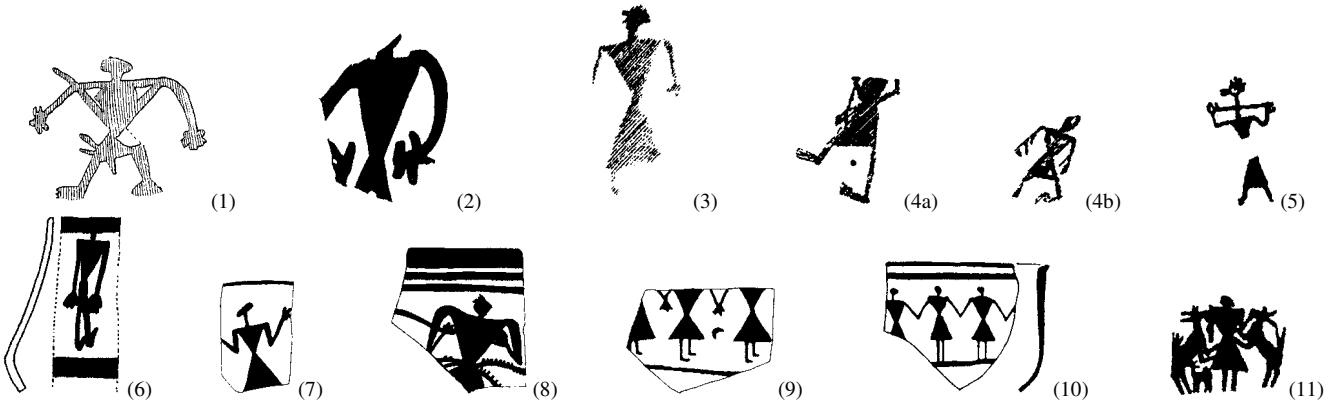


Fig. II-52. Type 9-1: Mnb=H-double triangle (human figures in the double-triangle style)

(1) (Lachish II, pl 61:10), FT-Structure III, LB IIB; **(2)** (Hazor I, pl. 99:11), LB II (?), unstratified; **(3)** (T. Beit Mirsim I, pl. 46:29), Stratum C, LB I-II; **(4a-b)** (Beth-Shean VII-VIII, fig. 25:1), Stratum VII, LB IIB; **(5)** Alalakh, (Woolley, 1955, pl. 93:a ATP/48/41), Level X, MB IIA; **(6)** Iran-Sialk, Period III (pl. 75:6); **(7)** Iran-Tall-i Gap (Egami and Sono, 1962, fig. 36b:1; cf. Garfinkel, 2003a, fig. 9.24:d); **(8)** Iran-Sialk Period III (pl. 75:4); **(9)** Surab region, Pakistan, (Dani, 1988, fig. 11; cf. Garfinkel, 2003a, fig. 9.19:e); **(10)** Mehrgarh, Pakistan (Samjun and Sellier, 1983, fig. 1, Garfinkel, 2003a, fig. 9.19:d); **(11)** Khafajah in Diyala Region, Mesopotamia, (Delougaz, 1952, pl. 138), ED II, Scarlet Ware.

II-1.1.9.2. Human Figures Characterized by the U-shaped Arms (Type 9-2: Mnb=H-arms/U-shaped)

An interesting scene depicting at least three men and a quadruped appears on a storage jar from Stratum VIII at Timnah (LB IB-IIA) (Fig. II-87:1; T. Batash-Timnah III, pl. 31:1). On one of the three men, only a single leg is present. Another man seems to be running, as judged by the placement of his arms and legs (Fig. II-53:1b). This man is dressed with a kilt, which seems to be tasseled. If it is a tasseled kilt, it may mean that the man is a warrior (for the representations of warriors dressed with tasseled military costumes, see the Type 9-3: Mnb=H-warrior below).

The third human depiction shows a torso with two U-shaped arms. He is holding a stick-like object with his left hand, probably a weapon such as dagger (Fig. II-53:1a). A warrior depicted on a Bichrome Ware vessel found in Cyprus is holding a dagger or sword in his right hand in exactly the same way as the Timnah man (cf. Fig. II-54:4).

This unique style of rendering arms in the form of the Latin character U is also found in the human figure painted on a sherd from a krater excavated in Phase D of the LB sanctuary at Tell Deir ʻAlla (Fig. II-53:2). The excavators assume that this man is a "charioteer" (T. Deir ʻAlla-LBAS: 136), probably because he is stretching his two arm forward as if he is holding a horse bridle. However, this identification is unclear since the whole scene, except for the "charioteer," is missing.

Two human figures depicted on a krater from Tell Brak in northern Syria, which dates to LB IB or LB IIA (Figs. II-53:1a-b) are very similar to the "charioteer" of Tell Deir ʻAlla. These human figures are facing each other; their U-shaped arms are stretching forward. The excavators call them "wrestlers." The main difference between them is that these "wrestlers" are depicted in the silhouette style, while the "charioteer" is rendered in the line drawing style (no. 1a).

In all these examples of the Type 9-2: Mnb=H-arms/U-shaped, which are roughly contemporary, the movement of the arms is particularly emphasized in order to indicate their actions.

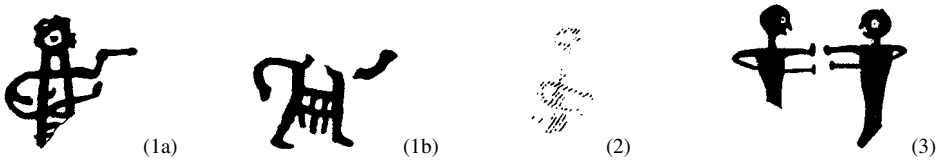


Fig. II-53. Type 9-2: Mnb=H-arms/U-shaped (human figures characterized by the U-shaped arms)

(1a-1b) (T. Batash-Timnah III, pl. 31:1), Stratum VIII, LB IB-IIA; **(2)** (T. Deir 'Alla-LBAS, fig. 7-14:8), LB, Phase D, "charioteer"; **(3)** T. Brak, northern Syria / Mesopotamia, (Tell Brak 1, fig. 200:456b), "wrestlers", HH level 4-5 (mixed), Mitanian period, LB IB-IIA.

II-1.1.9.3. Warrior (Type 9-3: Mnb=H-warrior)

When classifying the depictions of human figures according to their professions or what they are doing, warriors and musicians are most easily discerned, because they are usually holding their weapons or musical instruments.

A fragment from a zoomorphic vessel, probably a *kernos*, found in Stratum VIIA at Megiddo (Iron IA), bears a scene consisting of three warriors painted in two colors - red and black; each warrior is holding a battle axe and a small, circular shield. The torso of each warrior seems to be protected by a kind of armor. Tassels hang from the waists of two warriors (Figs. II-54:1a-c). Almost identical warrior depictions also occur on a sherd from Schulmacher's Layer 4 at Megiddo (Figs. II-54:2a-b). At least three warriors in a row appear in the decoration painted in red and black on this sherd. The beard on the face of these warriors is painted in black. (For the beard, see Tell el-Mutesellim: pl. 24; cf. ANEP: Ill. 60).

It is likely that these two warrior scenes from Megiddo were painted by a single painter or two contemporaries. The use of two colors - red and black- for rendering natural motifs is also known in Canaanite pottery paintings. However, the *kernos* does not seem to belong to the indigenous pottery repertoire in Canaan. Rather, it reflects a foreign inspiration (Megiddo Cult: 17-18; T. Dothan, 1982: 223-224; Bignasca, 2000: 250),[14] indicating that the vessel was used by the ruling elite, probably a warrior class.

It is noteworthy that several bronze figurines depicting warriors in the "smiting pose," known as the "smiting god,"[15] were found at Megiddo (Megiddo Tombs: pl. 153:8; Megiddo II: pls. 235:22; 239:31). Two of them hold a small shield in one hand and a weapon in the other (Megiddo Tombs: pl. 153:8; Megiddo II: pl. 239:31). These figurines are usually thought to be images of warrior gods, and since many metal figurines like these were primarily excavated along the Levantine coast and its hinterlands, they are probably Canaanite in origin (Negbi, 1976: 2-3 & 29-41; ANEP: Ills. 494 & 496).

The warrior motif was popular in the Canaanite cult as indicated by many findings of the metal figurines depicting warriors. In Canaanite pottery paintings, however, warriors are not as common as they are in figurine form; additionally, they seem to represent mortal human soldiers, rather than immortal gods of war. The Megiddo warriors are holding their weapons, but are not rendered in the "smiting pose."

According to Yadin, a wrestling scene of two Canaanite warriors is painted on a vase found at Tell el-Far'ah (North), which dates to the 18th century BCE or MB II. In this scene, one warrior seems to be attacking the other with his dagger (Figs. II-54:3a-b; Yadin, 1963: 72 in English edition; 101 in Hebrew edition).

In terms of painting style, the warriors in Fig. II-54:3a-b are similar to the human figures rendered in the double-triangle/silhouette style. A warrior holding a sword, rendered in the double-triangle/silhouette style, is also found on a LB IA vessel from Alalakh in northern Syria (Fig. II-54:9). Another warrior depicted on a contemporary sherd from Alalakh is very similar to the body outline of the Tell el-Far'ah warriors (Fig. II-54:10).

The two figures depicted on a local sherd from a LB IA context at Tell Brak (Fig. II-54:11) are very similar to the Alalakh warrior in Fig. II-54:9; each of them is rendered in the double-triangle/silhouette style and seems to be

[14] A recent study suggests that the *kernos* originated in Sumer, since its earliest examples appear in the Mesopotamian and Syrian area. According to this study, the vessel appears in Egypt, Cyprus, and Byblos, during the second half of the 3rd millennium BCE. In the LB, it occurs in the Mycenanean Greece. In Palestine, it appears during the 12th century BCE. It is also suggested that the vessel functioned as a cult instrument, probably with a strong connection with funerary customs (Bignasca, 2000: 250-253).

[15] In a "smiting scene", the figure stands in a striding position, with one foot forward, and he raises one hand, usually the one that is holding a weapon. The "smiting pose" observed in the Syro-Palestine depictions of warrior god suggests an influence from Egypt, where a very similar pose has been known since the Pre-dynastic period. Particularly, during the pharaonic period, this pose was applied only to the pharaohs, as is attested to by many depictions of the so-called "smiting pharaohs". In some Egyptian reliefs from the Greco-Roman period, foreign conquerors also appear in the Egyptian "smiting pose" (cf. Hall, 1986; Negbi, 1976: 29; Cornelious, 2000: 255-259; Collon, 1972: 111-134; Partridge, 2002: figs. 2, 13, 23, 46, 81, 167, 205, 218, 226, 227, 229, 230, 241, 273, 285, 288, 295, 296, 306, 347, 366, 367, 396, 403, & 406).

holding a sword or dagger in their right hand and a small shield in their left. Both of them have feathered headdresses on, but only the larger figure is wearing a tasseled military uniform.[16]

The scene on a Late Old Babylonian vessel from Tell Brak in northern Syria shows a warrior with bow and arrow, and on the opposite side, another human figure, apparently dressed with a tasseled kilt (Fig. II-54:12; cf. T. Brak 1: 65). It is very probable that this figure dressed with a tasseled kilt is also a warrior.

It is also possible that the three human figures depicted on a storage jar from Stratum VIII at Timnah (LB IB-IIA) are warriors, since one of them is dressed with a kilt, which seems to be a tasseled uniform, and since another seems to be holding a dagger (see Type 9-2: Mnb=H-arms/U-shaped above; Figs. II-53:1a-b; II-87:1).

As mentioned in the Type 9-1: Mnb=H-double triangle, the human figure rendered in the double-triangle/silhouette style on a goblet from Structure III (LB IIB) of the Foss Temple at Lachish (Fig. II-52:1) might also be a warrior; he has an unidentified object hanging on his right leg or waist, which looks like a sort of weapon.

The representation of a warrior in the double-triangle/silhouette style can also be seen in the chariot scene depicted on an ED II vessel from Khafajah in the Diyala region of Mesopotamia (Fig. II-54:13). This scene indicates that the warrior motif in the double-triangle/silhouette style has a long history in the ancient Near East.

In a recent excavation at Ashkelon, some fragments from a bichrome krater decorated with at least two scenes depicting human figures, were found in Phase XVIII dating to Iron I. The excavators have identified these human figures as warriors. Both of them are wearing feathered headdresses, and according to the excavator's interpretation, one of them is fighting with a dolphin or sea monster, while the other is riding a chariot. The decoration is crudely executed; typical Philistine motifs and styles are not seen in the decoration. Stager cites an Aegean and Cypriot inspiration on them (Figs. II-54: 14-15; Stager, 2006: 15-16). However, some elements, for example, the vertical double-triangle designs and the figures' heads, seem to reflect a Near Eastern inspiration. Here again, we encounter features from multiple cultures within the warrior representations of Iron I.

II-1.1.9.4. Musician (Type 9-4: Mnb=H-musician)

The existence of the motif, which depicts a human figure playing a musical instrument or singing, is not clearly confirmed within the Canaanite pottery paintings, because there are no clear-cut examples of such a depiction. However, at least two human depictions can be taken into consideration.

First, on the "Orpheus jug," which has already been mentioned several times above, there is a lyre player depicted amid a procession of animals moving toward a lotus with date-palm branches (Fig. II-54:6). There is no question that this lyre player is a musician, but there is a question about whether or not this depiction is Canaanite. The "Orpheus Jug" has long been labeled as a Philistine vessel and has been understood within a Philistine context because of its shape and decoration technique (T. Dothan, 1982: 149-150; cf. King & Stager, 2001: 292). However, its decorative motifs are very different from the typical Philistine ones, and it seems that each motif finds its origin in a variety sources (T. Dothan, 1982: 150-151).

It is tempting to associate the scene on the "Orpheus Jug" with the legend of the Greek hero Orpheus, who is a skilled poet-musician that plays a lyre and can enchant wild beasts, streams, trees, and even rocks. However, this association is anachronistic, since the Orpheus motif is unknown in Greek art before the end of the 6th century BCE or the beginning of the 5th century BCE (Carpenter, 1991: 81-82; Boardman, 1975: 230; cf. T. Dothan, 1982: 152; King & Stager, 2001: 292-293).

As an alternative, B. Mazar attempted to associate the scene on the "Orpheus Jug" with a biblical figure like King Solomon, who is described in the Bible as being a talented musician, as well as someone having a vast knowledge of proverbs, plants, and animals (B. Mazar, 1980: 174-182):

> *"He also uttered three thousand proverbs; and his songs were a thousand and five. He spoke of trees, from the cedar that is in Lebanon to the hyssop that grows out of the wall; he spoke also of beasts, and of birds, and of reptiles, and of fish"* (1 Kings 4:32-33 RSV).

However, the overall emphasis of the scene in discussion seems to be religious and symbolic, rather than wisdom-philous. In my opinion, the Megiddo musician recalls the biblical David, rather than Solomon, for some reasons that I will discuss later.

[16] Mallowan suggests that the object carried by the smaller figure is a pot (Mallowan, 1947: 244). However, it could also be a small shield resembling those carried by the warriors shown in Figs. II-54:1a-c & 2a-b. It seems that the larger figure's shield is not shown, because it is covered with the upper part of the smaller figure's body. The right hand of each figure is unusually elongated, and has a sharp end. This indicates that each of them is holding a sword or dagger in their right hand. As Mallowan mentions, these figures are represented as wearing feathered headdresses (Ibid). Noteworthily, only the larger figure is clothed with a tasseled uniform, which is a common way to represent warriors in Figs. II-54:1a-c, 2a-b, & 4-6. It is possible that the smaller figure is a subordinate of the larger one. In every aspect, these figures are very similar to the Alalakh warrior in Fig. II-54:9).

Concerning the origin of the motifs and themes of the "Orpheus Jug" decoration, T. Dothan has suggested that the human figure, as depicted on the vessel, quite possibly reflects the local iconographic tradition; and the lyre originated in northern Syria.

> *"Human figures on Philistine pottery are uncommon, but the few known examples follow the same principle of schematization: two triangles are joined at their apexes to form the torso, to which the head and limbs are attached. The lyre player on the Megiddo jug, although more realistically drawn, reflects the same stylistic principle"* (T. Dothan, 1982: 150).

Here T. Dothan is apparently referring to the human figures of the Mnb=H-double triangle that are drawn in the form of double triangle. As discussed above, the examples of this type do not come from any Philistine vessels, but from the local Canaanite ones. T. Dothan correctly compared the tassels hanging on the waist of the musician with those on the waists of the two human figures depicted on the kernos from Stratum VIIA at Megiddo (cf. Figs. II-54:1a-b & 6). However, she did not state that these men were warriors rather than musicians. She concluded that the lyre player of the "Orpheus Jug" probably reflects the local iconographic tradition:

> *"The closest parallels to the player in style and detail are three figures on a fragment of a zoomorphic vessel - perhaps part of a kernos - from Megiddo VIIA. Like the lyre player, the kernos figures have bands falling from their waists and between their legs and therefore it is quite possible that the Megiddo musician merely reflects the local iconographic tradition"* (T. Dothan, 1982: 150).

Comparing the lyre of the Megiddo musician with that appearing on a plaque of the Megiddo Ivories, T. Dothan suggested that it originated in northern Syria:

> *"Lyres of this type seem to have originated in north Syria. A similar lyre appears on a plaque of the Megiddo Ivories from Stratum VIIA"* (Ibid: 150).

Now it is necessary to examine another human figure, which is assumed to depict a musician. It is the human figure depicted on a sherd from Beth-Shean, which is assigned to Stratum R1a dating to the LB IIA (Fig. II-54:5). This man is holding an elongated object, apparently resting it on his shoulder. Unfortunately the top of his torso, including the head, is missing. As a result, we do not know exactly what the elongated object is.

Recently it has been suggested by Braun that the object in discussion depicts an Egyptian style trumpet, which is identical in shape and measurements to the silver trumpet found in Tutankhamen's tomb; the trumpet was used for ceremonial, martial, and building activities, as in Egypt (Braun, 2002: 92-93).

Braun's identification of the elongated object as an Egyptian style trumpet seems plausible. However, some potentially disparaging observations exist. First, his argument is incorrect when he says:

> *"The trumpeter holds the instrument with his left hand, which in ancient Egypt was the usual way to carry the instrument when not blown"* (Ibid: 93).

When not blowing their trumpets, the Egyptian trumpeters held their instruments in various ways (Figs. II-54:7a-f). When marching, they usually gripped the instrument near its mouthpiece with one hand; it did not matter if it was with their left or right; and they leaned it over their shoulder. As a result, the bell of the trumpet was held up over the shoulder (Fig. II-54:7a; Wegner, 1950: fig. 14:a; Partridge, 2002: fig. 166). This is the same way in which soldiers, in the ancient Near East, as well as in Egypt, used to hold their weapons when they marched, (Yadin, 1963 in English edition: 139, 158-159, 169, 185, 194, 205, 206-207, & 215).

Two trumpeters appear in the depiction of an Egyptian band of musicians on a temple at Kawa. One trumpeter is holding a single trumpet with his left hand, gripping the bell and causing the mouthpiece to face downwards; the other is holding two trumpets, one near the mouthpiece with his right hand, and the other near the bell with his left hand (Manniche, 1991: fig. 48; cf. Fig. II-54:7d). In some situations, Egyptian trumpeters are pictured holding their instruments between the left arm and the chest[17] (Ziegler, 1979: 91; cf. Hickmann, 1946: figs. 10 & 17). In other cases, the instrument is gripped by one hand, and is held horizontally or diagonally (Hickmann, 1946: figs. 5, 6, 13, 14, & 17).

The Beth-Shean trumpeter is gripping the assumed trumpet with his left hand, approximately in the middle, and the bell is facing downwards (Fig. II-54:5).

[17] Manniche suggests that the second trumpet held under the arm of a trumpeter, as shown in Fig. II-54:8d, is the core of the instrument. However, in another depiction (Ziegler, 1979: 91), a trumpeter holds a single trumpet in such a way.

Second, Braun's attempt to estimate the measurements of this object also seems to be meaningless, since its upper part is totally missing. We simply do not know how large it was. Braun has also missed an important element in the attire of the Beth-Shean trumpeter: the tassels hanging on his waist. These tassels are also observed on the waists of the Meggido warriors as well as on the "Orpheus Jug" musician (cf. Figs. II-54:1a-b & 2a-b). Interestingly, tassels are also found on the waist of a warrior holding a sword and a spear, as depicted on a Bichrome Ware tankard found in Cyprus (Fig. II-54:4). This type of warrior motif is unfamiliar in the Cypriot pottery painting tradition (Karageorghis, 2001: 152). The robust body of the Beth-Shean trumpeter also gives an impression that he may be a soldier. Thus, all these indicate that the Beth-Shean trumpeter in Fig. II-54:5 was a soldier, that is, an army trumpeter.

Like all other warriors dressed in tasseled uniform,[18] the Beth-Shean army trumpeter is painted in two colors, red (or weak red) and black (or dark gray). It seems that this is not simply a coincidence. The body of the Beth-Shean army trumpeter is outlined in black, and is pigmented in red, while his tasseled dress and trumpet are painted in black. This technique is uncommon in the Canaanite pottery painting tradition. Most likely, this is the why Mullins sees an Aegean influence on this piece (see Mullins, 2002: the description of pl. 41:13), even though this figure, as well as two human faces rendered in the same style on two other sherds from Beth-Shean, are all identified as Canaanites (A. Mazar: 1994: 75; cf. Figs. II-56:3-4; NEAEHL 1: 222). It seems that no parallels, comparable to these human depictions from Beth-Shean, are found in Aegean pottery paintings (cf. Vermeule & Karageorghis, 1982).[19]

All these may indicate that the consumer of these rare pottery vessels decorated with warrior depictions was a professional warrior class who existed in Canaan during the LB and Iron I, and it seems that the bichrome decoration on pottery served as a marker representing this class and its prestige in Canaan during that period.

The association of bichrome decoration in red and black with a professional warrior class in Canaan reminds us that the Bichrome Ware was once associated with the Hurrian warrior nobles (Epstein, 1966), and that the Philistine Bichrome pottery was related with the war-like immigrants from the Aegean world (T. Dothan, 1982; A. Mazar, 1990: 313-317; Stager, 1995 etc.).[20]

In many socio-cultural entities, colors have certain symbolic meanings.[21] A color can also have different meanings in different cultural entities. It seems that pottery bearing the red/black bichrome decoration was used by the ruling elite, particularly the warrior class, in the LB and Iron I context of Canaan. It seems possble that the use of such pottery represented the political power and prestige of its consumer.

When the red/black bichrome decoration appears in a well-defined style typical to a specific pottery family and within certain spatial and chronological boundaries, it probably reflects the final consumer's political power and influence over a region. The bichrome style occurs in several pottery families in Canaan throughout the LB and Iron I, and each of them clearly shows its consumer's preference for specific decorative motifs. Pottery vessels painted in the bichrome style usually show a high degree of professional work in decoration, indicating that they were used by the ruling class.

The first appearance of the red/black bichrome decoration in a well-defined style occurs on Bichrome Ware during the 16th-15th centuries BCE. No matter who manufactured it, the Cypriots or the local inhabitants of Canaan, its final consumer was apparently an elite class, most likely consisting of warrior aristocrats.[22]

If the red/black bichrome decoration in a well-defined style on a specific pottery family reflects its consumer's political power and influence on a regional level, as assumed above, the disappearance of Bichrome Ware in Ca-

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[18] Cornelius suggests that a tasseled dress can serve as an indicator for identifying Asiatics in Egyptian art (Cornelius, 1994: 249). Some Egyptian iconographic materials, such as reliefs, wall paintings, and scarabs, show Syrian prisoners and mercenaries, Shasu nomads, and Canaanite gods, who are also dressed in a sort of tasseled skirt or garment (cf. Pritchard, 1951: fig. B; Gressman, 1927: pl. 34:79; Giveon, 1971: pls. 2:4; 10:bottom; 11B:1-2; 12:1-4; 16A:2 & 4; 16B:1-2; 16C:1-5). However, in those depictions, the tassels are hanging on the edge of the lower part of the dress, rather than on the waist.

[19] Rather, in painting style, some inspiration from the Egyptian wall painting or the Aegean wall fresco painting seems to be present, particularly in the cases of the faces of a man and woman (Figs. II-56:3-4). In the late 17th century BCE, the Aegean wall fresco was already known at Tel Kabri in Israel. At this site, about 150 fragments of wall fresco in Cretan style were found, which are similar to those at Santorini (NEAEHL 3: 840). At Tell el-Dab'a/Avaris, many thousands of fragments of Minoan style wall paintings were excavated. According to Bietak, part of them date to the first half of the 18th century BCE, while the other to the second half of the 16th century BCE (Bietak, 1995). Although there is a chronological gap between these finds and the Beth-Shean pottery paintings in discussion, it seems possible to assume that the Aegean wall painting could inspire Canaanite pottery painters, given the contact between Syro-Palestine, Egypt, and the Aegean world during the LB.

[20] Bunimovitz points out that the known types of the bichrome Philistine pottery are limited to small luxury table wares, and their proportion does not exceed 30% in the whole pottery assemblage at Philistine sites (Bunimovitz, 1990: 212-213; 1996: 92). There is no doubt that this served as the pottery of the Philistine ruling class consisting of warrior-aristocrats in Philistia where the bulk of the inhabitants was the local Canaanites.

[21] For example, the red color in Mafa ethnic group living in northern Cameroon symbolizes power and protection (David, et al, 1988: 371-372).

[22] Many of the vessels of the Bichrome Ware family found in Israel are known to be imports from Cyprus, although there are also a significant number of locally-made examples, which are as good as the Cypriot imports in quality. As far as the decorative elements occurring on this pottery are concerned, I believe that many of them find their origins in the ancient Near Eastern pottery painting tradition.

naan must have been associated with the fall of that elite class. If this is correct, that incident must have been caused by the beginning of the Egyptian domination of Canaan (cf. Epstein, 1966: 170-185; A. Mazar, 1990: 217 & 259; Kempinski, 1993: 76).

After the disappearance of Bichrome Ware, the red/black bichrome decoration appears only sporadically on local Canaanite vessels without any well-defined style, indicating an absence of any Canaanite ruling elite class at the regional level. Under the Egyptian rule over Canaan, a Canaanite prince, as a vassal of the pharaoh, was not able to extend his power beyond the boundaries of his town. In a political situation like this, bichrome decoration in a well-defined style could not have developed. It was only when the Philistine Bichrome pottery emerged in the 12th century BCE that such bichrome decoration appeared again.

In his recent study about the Philistines, I. Sharon suggests a symbolic approach to the Philistine adoption of bichrome decoration:

> *"At the end of the Twentieth Dynasty Egyptian control of southern Palestine is relinquished with it, the Bronze Age social order comes to an end and local populations go into an acute identity crisis. Out of this period of turmoil emerges a new ethnic identity. It calls itself... "Philistine."... It displays its colors (pun intended) by a new bichrome pottery, which retains an Aegean flavor but is equally consciously not Mycenaean. It is much wider both in its geographic extent and in the semantics of its symbol set..... The appearance of BPh pottery is not coincidental with the end of Egyptian domination of Canaan... but is a response to it.... In other regions of Canaan, the same crisis prompts the self-determination of other new ethnic identities, calling themselves (or being called by others) "Israelites" or "Arameans""* (Sharon, 2001: 600-601).

Sharon's approach is quite plausible. It seems probable that the Philistine adoption of the bichrome technique was a socio-political choice, rather than a cultural one, made for the self-determination during a power-vacuum in Canaan, following the Egyptian domination over the region. It may be necessary to go a step further in explaining why the adoption of the bichrome style was so important for the self-determination of the Philistines in such a period of crisis.

The present work has suggested above that the bichrome decoration was probably an accepted symbol of the ruling class in Canaan; its appearance in a well-defined style represented the emergence of a regional power group, as in the case of Bichrome Ware. By adopting the bichrome style, the Philistine Bichrome ware users may have intended to proclaim their supremacy over Canaan. This may explain why they did not cling to their monochrome tradition. It was probably a kind of "stylistic messaging" for social differentiation.

> *"...stylistic messaging adds support to processes of social differentiation. It allows individuals to summarize and broadcast the uniqueness of their rank or status within a matrix of ranks or statuses, or to express their social and economic group affiliation toward outsiders"* (Wobst, 1977: 328).

With the decline of Philistine Bichrome pottery in the 11th century BCE, there emerges a new bichrome pottery family, known as "Phoenician Bichrome Ware," which is represented by globular jugs and flasks, decorated with concentric circles in red and black.

Let's return to the Beth-Shean trumpeter, who is painted, in a bichrome style, on a 14th century sherd; the decoration is not executed in a well-defined style, but rather in its own individual style. This sherd was probably used by a local Canaanite aristocrat, probably a warrior, whose political power never extended beyond the boundaries of Beth-Shean, and who served the Egyptian pharaoh.

In my judgment, the identification of the Beth-Shean man as a trumpeter and the association of his instrument with the Egyptian trumpet, as Braun suggests, can be justified. There is no problem identifying him as a local Canaanite, more specifically a Canaanite army trumpeter.

Once we identify this human figure as a Canaanite army trumpeter who holds an Egyptian style trumpet, we must examine some important political and military implications reflected in the existence of such a soldier. As Braun mentions, the trumpet served "as a sound instrument in cultic, martial, work, and ceremonial activities," and the Beth-Shean trumpeter possibly indicates that "at this center of Egyptian influence, ceremonial, martial, and building activities accompanied by trumpet signals took place" (Braun, 2002: 93).

First and most importantly of all, it should be emphasized that the ancient Egyptian trumpet was primarily used as a piece of military equipment for communication and sending signals in battle; the trumpeters were trained soldiers, rather than professional entertainers (Anderson, 1995: 2560).[23]

Of course, they also participated in religious and secular activities, but all these were only a secondary mission. This fact is confirmed not only by all available Egyptian sources, whether pictorial or written, but also by several

[23] The military use of the trumpet in Egypt is also proved by the incised relief decoration on the bell of the silver trumpet found in the Tutankhamen's tomb, which shows the pharaoh with three gods: Ptah, Amun, and Ra. Each of these gods is associated with a division of the Egyptian army. See Anderson, 1995, p. 2560 & Partridge, 2002, pp. 107-108.

modern experiments in 1939 and 1941, in which modern trumpeters blew the original trumpets found in Tutankhamen's tomb (Manniche, 1976: 13; 1991: 76-77; Partridge, 2002: 107).

The trumpeters functioned as signalmen in the ancient Egyptian army. They are assumed to "have developed a series of rhythmical signals with which to communicate their message, perhaps in the manner of: 'Move faster!', 'Halt!', 'Turn!', 'Attack!', and so on" (Manniche, 1991: 80). Apparently "the use of pre-arranged trumpet calls could enable complicated manoeuvres and advances or retreat to be co-ordinated" (Partridge, 2002: 107-108).

It is not difficult to imagine that all Egyptian soldiers were trained to understand those trumpet signals. Interestingly, the same was apparently true of the foreign troopers who were hired by the pharaoh to serve in the Egyptian army. This is indicated by a scene carved on a wall of the First Court of the Temple of Ramses III at Medinet Habu; this scene depicts an Egyptian trumpeter passing signals to the Sherden (Shardana) mercenaries who are fighting for the pharaoh against the Lybians (Fig. II-54:7f; Hickmann, 1946: 11-12 & fig. 15; cf. Drews, 1993: 153-154). This depiction clearly shows that the Sherden mercenaries also understood the Egyptian trumpet signals.

It is very likely that soldiers of many Canaanite towns under the Egyptian control during the XVIII and XIX Dynasties were also trained to understand the Egyptian trumpet signals; some records from the Amarna Letters indicate that Canaanite vassal rulers were often ordered by the pharaoh to be prepared for the arrival of the Egyptian expeditionary troops, and they were to assign their soldiers and chariots to the Egyptian troops (cf. Moran, 1992: xxxiii; Redford, 1992: 199; EA 55, 65, 141, 142, 144, 147, 153, 191, 193, 195, 201-206, etc.).

> *"... M[y] horses and [my] t[roops (and my chariots) are for] the ser[vice of the king, my lord], and (when) the archers c[ome forth], I will accompany th[em]... "* (EA 193, Moran, 1992: 272).

> *"... I am ready with my troops and my chariots, my brothers and my 'Apiru and my Sutu for the arrival of the troops (and for duty), wherever the king my lord commands"* (EA 195, Redford, 1992: 199).

In addition, during the Amarna period, some Canaanite rulers desperately requested that the pharaoh send Egyptian troops to their towns for their own specific purposes (EA 55, 113, 137, 148, 244, 245, 250, 254, 256, 273, 279, 280, 287, 288, 289, 290, 292, 364 etc.).

These political interrelationships between Canaan and Egypt during the New Kingdom period would have created many situations in which the Canaanite soldiers had to carry out various actions and activities in cooperation with the Egyptian troops. For the Canaanite soldiers, these situations would have required the ability to understand the Egyptian trumpet signals.

This would explain the existence of the Canaanite army trumpeters depicted as using Egyptian-style trumpets (as represented by the human figure on the Beth-Shean sherd in Fig. II-54:5, if this identification is correct). They probably learned not only how to blow that instrument, but also how to pass the Egyptian signals in the field. If this is correct, the depiction of the Beth-Shean trumpeter would be a rare case, in which a Canaanite pottery painting is associated with specific historical-political situations in Canaan during the LB. If we can identify the Beth-Shean trumpeter as a soldier and military musician, we can safely conclude that the tassels hanging on the waists of the human figures in Figs. II-54:1a-b, 4, and 5 are part of a Canaanite soldier's uniform.

Now, we must also deal with the enigmatic musician depicted on the "Orpheus Jug," who is playing a lyre in a procession of a very symbolic nature, but whose dress is also ornamented with such tassels (Fig. II:54:6). The dress itself, which is filled with a grid pattern, looks like a type of military uniform, similar to those of the Megiddo warriors (Figs. II-54:1a-c & 2a-b). His bearded face recalls not only the bearded Megiddo warriors in Fig. II-54:2a, but also the Asiatic warriors depicted on a wall painting in the tomb of Khnum-hotep III at Beni Hasan, which dates to 19th century BCE (ANEP: illus. 3).

However, in both Egypt and the ancient Near East, the lyre was an instrument that was primarily used for entertainment, ceremonies, and festivals, rather than for military purposes,[24] (cf. Manniche, 1991: 74-83; Anderson, 1995: 2561-2562; Kilmer, 1995: 2604-2605; Martino, 1995: 2661-2664). Therefore, how can we understand these two contradictory images of warrior and lyre player, which are reflected in the lyre player depicted on the "Orpheus Jug"? Are there any examples of a warrior-musician in ancient written sources?

A figure like the biblical David, who is portrayed as a brave warrior and skillful lyre player, could be an answer to these questions. (However, this is not implying that the Megiddo lyre player depicts the biblical David.) The Bible preserves two different stories about how David came into Saul's court. In one story in I Samuel 16:14-23, Da-

[24] Pritchard suggests that a group of four musicians each playing a drum, a cymbals, a eight-stringed lyre, and a five-stringed lyre, depicted on a wall relief in the palace of Ahurbanipal at Kuyunjik, is a military band. It is depicted in the second register of the four-register scene, of which the other three deals with military activities. See ANEP, Ill. 202 & p. 272. However, this interpretation is unsubstantiated, because those musicians are not directly associated with the military activities. Moreover, their dress and instruments indicate that they do not belong to the army.

vid is introduced to King Saul (who is suffering from an evil spirit) as a skillful lyre player. However, he is also referred to as a warrior by one of Saul's "young men" (v. 18), and later becomes Saul's armor-bearer (v. 21).

> *"... 'Let our lord now command your servants, who are before you, to seek out a man who is skilful in playing the lyre; and when the evil spirit from God is upon you, he will play it, and you will be well (v. 16)....' One of the young men answered, 'I have seen a son of Jesse the Bethlehemite, who is skillful in playing, a man of valor, a man of war, prudent in speech...' (v. 18).... And David came to Saul, and entered his service. And Saul loved him greatly, and he became his armor-bearer* (v. 21)*."*

In the second story, David is introduced to Saul as a "boy," but soon proves himself to be a warrior by killing a Philistine champion named Goliath, and becoming a national hero (I Sam. 17:1-58).

Some scholars suggest that these two somewhat conflicting stories might have originated in "legendary stories" or "folk legends," which were preserved among the "pro-Davidic Judean circles," and which might have served to legitimize the Davidic dynasty (Miller & Hayes, 1986: 149-156 & 159-162; Anderson, 1986: 222).

Regardless of if this hypothesis is correct, and regardless of whether those stories are historically reliable, it can be said that the concept of a warrior playing a lyre is confirmed by the biblical sources to have existed in ancient Israel. The musician depicted on the "Orpheus Jug" indicates that such a concept was known among the Canaanites, as well as the early Israelites, during the 11th century BCE.[25]

Interestingly enough, the existence of the concept of a warrior playing a lyre during the 11th century BCE is also confirmed by one of the two human figures depicted inside a kalathos found in Tomb 9 at Kouklia-Xerolimin in Cyprus: the figure is armed with a sword inside a tasseled sheath and is playing a lyre (Fig. II-54:8; Iacovou, 1997: 67 & pl. 15:b).

Iacovou associates this motif of an Achilles-like warrior, which is unknown in the Cypriot pottery painting tradition, with the Mycenaean newcomers, and suggests that the figure in discussion may be a figurative representation of the progenitors of the kings of Cyprus:

> *"Finally, in a different panel inside the same vase, we find a fascinating Homeric warrior plucking at a three-stringed lyre. He is dressed for war; what I described as an animal mask seems to be a helmet; the rendering of the calves allows us to suggest that he is wearing greaves; a long sword inside a tasseled sheath is dangling from his waist. The combination of attributes makes it very difficult not to think of Achilles as described in the Iliad. This figure has absolutely no precedence in Cyprus. He is neither a long-robbed figure, nor is he part of a chariot scene. He is a newcomer who stands for a new social milieu which is laden with militant overtones. I have come to think of the armed lyre player in the short tunic as a character closely kin to the equally helmeted and bearded foot soldiers on the LHIIIC Mycenae "warrior vase".... In particular, the shielded figure on the pyxis and the armed lyre-player on the kalathos could be interpreted as the figurative representations of the progenitors of the first kings of Cyprus... "* (Ibid: 67).

As for Achilles playing a lyre as described in the *Iliad*, Iacovou does not mention which scene she means. Most likely, the following part from the *Iliad* is relevant to our discussion:

> *"So they came to the huts and ships of the Myrmidons, and found their king taking his pleasure of a loud lyre, fair, of curious work, with a silver cross-bar upon it; one that he had taken from the spoils when he laid Eëtion's city waste. Therein he was delighting his soul, and singing the glories of heroes. And over against him sate*

[25] The 11th century BCE was apparently a period of political unrest for both the Canaanites and the Israelites, during which they needed military heroes to protect them from the oppressors of other nations, including the Philistines, the Ammonites, the Moabites, the Amalekites, the Midianites, and each other (see Judges 3:12-30; 3:31; 4-5; 6-8; 10:6-16; 10:17-12:8; 13-16). As Hasel has pointed out in his linguistic analyses of the inscription on the Merneptah Stela and its structure, Israel seems to have already coexisted with various ethnic groups in Canaan at the end of the 13th century BCE, as a "agricultural or sedentary, noncity-state, socioethnic entity" (Hasel, 1994: 45-61; 1998: 194-217). The decline of the Egyptian control over Canaan and its final end in Iron IA apparently brought about a political instability in the region. This time of unrest seems to be reflected in the stories of the military heroes known as "judges" in the Book of Judges. Undoubtedly during this period, the situation of the Canaanites was not much better than that of the Israelites, especially in regard to the Philistine threat. Thus, it is probable that many heroic stories of local warriors who protected their people from various enemies in Canaan during Iron I emerged during this time period. The biblical story of Shamgar might have been one of them. According to the Bible, Shamgar, son of Anath (בן-ענת), killed six hundred Philistines with an oxgoad, and saved Israel (Judge 3:31). Although he is apparently recognized as one of the Israelite judges in the Bible (Judge 3:31; 5:6), many biblical historians and commentators suggest, because of his name, that he was a non-Israelite (Cundall & Morris, 1968: 80; Malamat, 1971: 137 & footnote 27 in p. 316; Bright, 1981: 179; Boling, 1975: 89; 1992: 1156; Martin, 1975: 51-52; Miller & Hayes, 1986: 89; Kitchen, 2003: 216; Rainey, 2006: 136). The name "Shamgar" is thought to be of Hurrian origin, occurring in texts from Nuzi (Boling, 1992: 1156; Rainey, 2006: 136; for further bibliography, see Bright, 1981: 179, footnote 82), and "*ben-'ănāt*" seems to be a military designation including the name of the goddess Anath, who was a Canaanite warrior goddess and consort Baal (Boling, 1992: 1156). The warrior playing lyre depicted on the "Orpheus Jug" might have been associated with such a military hero of the 11th century BCE in Canaan.

Patroklos alone in silence, watching till Aiakides should cease from singing. So the twain came forward, and noble Odysseus led the way, and they stood before his face; and Achilles sprang up amazed with the lyre in his hand, and left the seat where he was sitting....” (The Iliad, Book IX: 117 in Wordsworth 1995 edition).

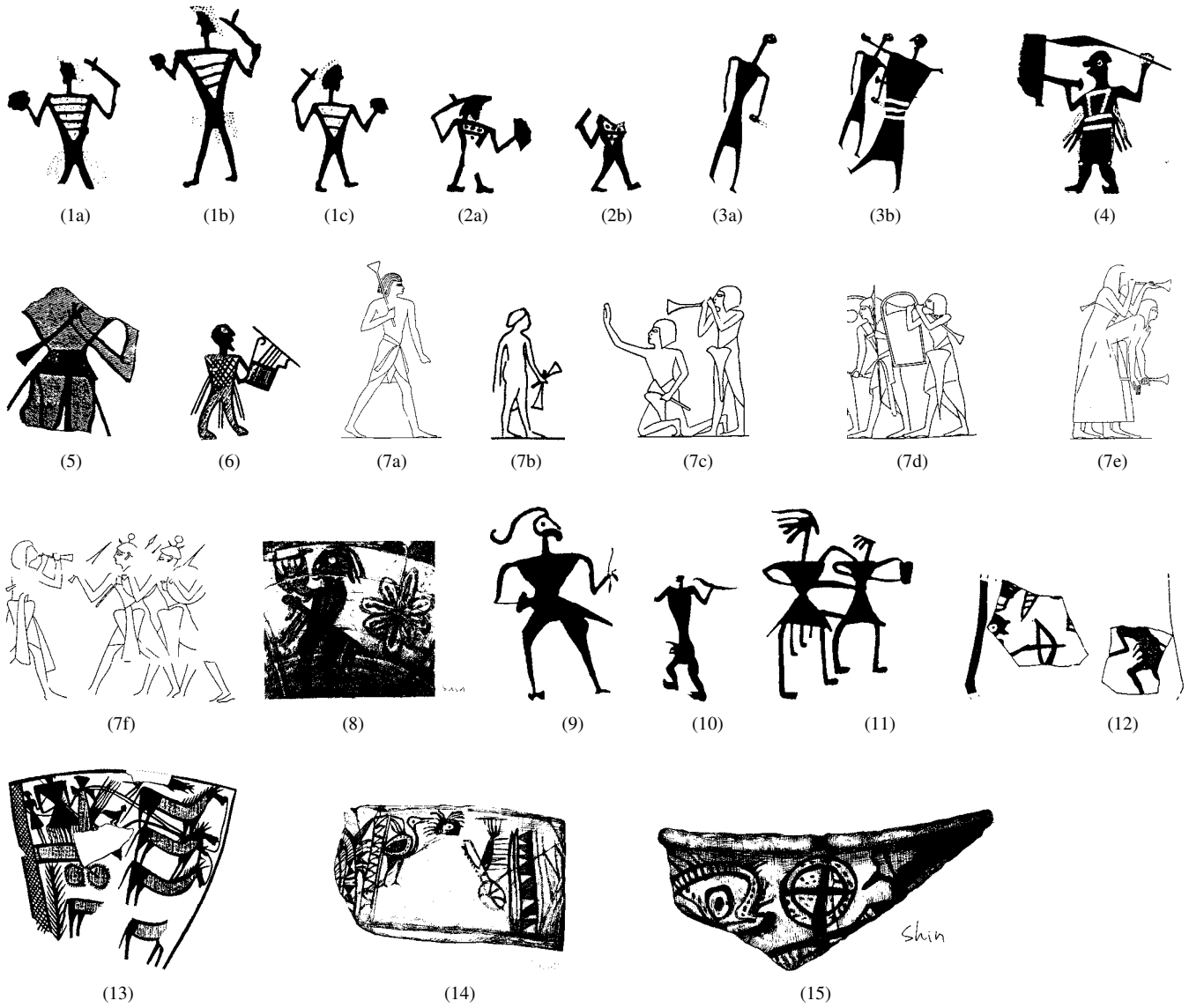

Fig. II-54. Type 9-3: Mnb=H-warrior / Type 9-4: Mnb=H-musician

(1a-c) (Megiddo II, pl. 247:7), Stratum VIIA, Iron IA; **(2a-b)** Megiddo, (T. el-Mutesellim I, pl. 24; ANEP: 60), Schulmacher’s Layer 4, southern Gate; **(3a-b)** T. el-Far‘ah (N), (Yadin, 1963: 72 in English ed. & 101 in Hebrew ed.), MB IIA-B, 18th cent. BCE, vase; **(4)** (Åstrőm, 1997, pl. 2:d; cf. Karageorghis, 2001: fig. 7), a wheel-made Bichrome Ware tankard found in Dromoraxia Tomb 1, Cyprus; **(5)** Beth-Shean, (Mullins, 2002, pl. 41:13), Stratum R1a, LB IIA; **(6)** (Megiddo II, pl. 76:1), Stratum VIA, Iron IB, Philistine Ware(?); **(7a-f)** Egyptian trumpeters, Hickmann, 1946: figs. 2, 5, 6, 10, 13, & 15 respectively; **(8a-b)** Kouklia-Xerolimin, Cyprus, (Iacovou, 1997, pl. 15:b), Tomb 9, interior of kalathos; **(9)** Alalakh, northern Syria (Alalakh, pl. 95), Level V, the 16th to mid-15th centuries BCE, ATP-39-279; **(10)** Alalakh, northern Syria (Alalakh, pl. 95), Level V, the 16th-15th centuries BCE, ATP.46.336; **(11)** T. Brak, northern Syria / Mesopotamia, (Mallowan, 1947, pl. 78:12), Mallowan’s Level 3, LB IA; **(12)** (T. Brak 1, fig. 191:276), surface find, Area HH, “Late Old Babylonian Khabur Ware”, MB IIC; **(13)** Khafajah, Diyala, Mesopotamia, (Delougaz, 1952, pl. 62-right), late ED-II Scarlet Ware; **(14-15)** Ashkelon, (Stager, 2006. p. 16), Phase 18, Iron I.

After the dispute with King Agamemnon over the slave girl Briseis, Achilles refuses to participate in any battle against the Trojans; he stays in his camp, playing a lyre to console his soul. In short, Achilles is described in the *Iliad*, as a warrior lyre-player,[26] just like David in the Bible.

[26] It is generally believed that the Homeric poems were composed in the 8th century BCE, and that the Trojan War occurred during the Mycenaean period. If so, there is a gap of about 400 years between the Trojan War and its record as given by Homer in *Iliad* (Taylour, 1983: 40-

When comparing the warrior lyre-player motif on the "Orpheus Jug" with its Cypriot counterpart, both of which date to the 11th century BCE, two questions arise: Does the figure on the "Orpheus Jug" depict a Canaanite? Does the Cypriot figure reflect the elements brought by the Mycenaean newcomers into Cyprus?

I have answered the first question in the affirmative, and the reasons and evidence have already been discussed above. As for the second question, I want to make the following remarks:

First, all natural motifs inside the Kouklia-Xerolimin kalathos, including a warrior playing a lyre, a human figure standing behind an ibex, and a date-palm, are rendered in the silhouette style, which is one of the two main painting styles in the Canaanite pottery painting tradition; this style has been known in the ancient Near East since the Proto-historic period onwards. Both Iacovou and Karageorghis acknowledge that this style primarily belongs to the Syro-Palestine pottery painting tradition (Iacovou, 1988: 82-83; 1997: 68-70; Karageorghis, 1997: 73-79).

As far as the silhouetted animal depictions in Cypriot pictorial pottery paintings during the 12th-11th centuries BCE (LC IIIA-B and Cypro-Geometric I) are concerned, Karageorghis attempts to find their origin in the Aegean pottery tradition by emphasizing that there are also silhouetted animal representations in the paintings on some Late Minoan larnakes and on Mycenaean IIIC pottery vessels (Ibid: 74). This attempt is, however, rejected by Iacovou who attributes those silhouetted motifs to the Syro-Palestine inspiration, as suggested in a study of Marguerite Yon in 1970 (Iacovou, 1997: 68; cf. 1988: 79 & 82-83). The silhouette style is a main way of rendering natural motifs in ancient Near Eastern pottery paintings, which is attested by innumerable examples.

Second, as Iacovou suggests, the warrior playing a lyre, which is depicted inside the Kouklia-Xerolimin kalathos, may show some Mycenaean elements such as the long sword kept in a tasseled sheath (Iacovou, 1988: 82; 1997: 67). However, it seems that the warrior lyre-player on the "Orpheus Jug" and its contemporary Cypriot counterpart indicates a Canaanite-Cypriot connection of the period. It is particularly interesting that warriors (or soldiers) dressed with a tasseled dress appear on Canaanite pottery sherds, a Philistine jug, and on a Cypriot Bichrome tankard (Figs. II-54:1a-c, 2a-b, & 4-6). It is also noteworthy that these warriors are rendered in a bichrome style, which was known, but not typical to the Canaanite pottery painting tradition of the Iron I.

II-1.1.9.5. Dancer (Type 9-5: Mnb=H-dancing)

Another type of the Class 9: Mnb=H (human) includes depictions of human figures who are thought to be dancing. A dancing figure is extremely rare in Canaanite pottery paintings.

A lentoid flask from a tomb that was discovered in the Palestinian Refugee Camp at Jabal Nuzha north of Jabal el-Hussein in Amman, Jordan, bears a dancing scene that shows four human figures, all of them with their hands raised (Fig. II-55:1a-d; see also Dajani, 1966: 48). The tallest figure, standing in the middle (no. 1b), holds an unidentified object, probably a musical instrument, with his right hand (cf. Garfinkel, 2003a: 39). He is surrounded by three smaller figures that seem to be skipping, rather than standing (nos. 1a, c &b), and two of them are apparently hand in hand (nos. 1c & d). All of these details indicate that this scene is a three-dimensional depiction of circle dance.

This scene recalls the Proto-historic depictions of ritual dancing, which must have occurred within many agricultural communities in the ancient Near East and southeast Europe; such ritual dancing served various purposes on social level, such as promoting the unity of the community, providing education, transmitting cultural messages to the next generation, etc. (Garfinkel, 2003a: 65-84 & 100).[27]

Most likely, the dancing scene painted on the Jabal Nuzha flask dating to LB IIB-Iron IA depicts ritual dancing, which was practiced in the pre-state Canaanite communities.

A scene depicting a human figure raising both of his hands under a date-palm is painted on a krater from the LB sanctuary at Tell Deir 'Alla (Fig. II-55:2b). The movements exhibited by the human figure in this scene are almost identical to that of the Jabal Nuzha dancers (Fig. II-55:2a; cf. no. 1a). In this regard, this fragmentary scene seems to depict a male or female dancing under a sacred tree, rather than a worshipper (cf. Keel & Uehlinger, 1998: 45; Garfinkel, 2003a: 56). The excavators of Tell Deir 'Alla suggest that there may be a dagger-like object hanging on the waist of this figure; however, this is highly uncertain.

Doumet-Serhal, who recently published a Canaanite jar from Sidon, outlines another possible dancing scene. Among the various motifs is the human figure pictured in Fig. II-55:3a (Doumet-Serhal, 2004: 34-43). This figure,

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41). For these years, the Homeric epics were orally handed down by many generations of anonymous poets until they were finally written. Apparently this was a long process of development, during which many elements of later period were added to the original traditions, as evidenced by some anachronistic elements and obvious contradictions in the *Iliad* (Levi, 1991: 52-60).

[27] According to a recent study of Garfinkel, the Proto-historic dancing scenes fall into three different types: circle dancing, line dancing, and couple dancing. Of them, the circle dance was most preferred by the ancient people. A scene of circle dance was usually created by drawing horizontally the same two-dimensional figures on a round object such as pottery vessels and cylinder seals (Garfinkel, 2003a: 19).
As for the identification of dancing figures as a whole, some scholars have suggested to interpret them as gods or goddesses or demons. However, Garfinkel identifies them as ordinary human figures (Ibid: 92-93).

holding an unidentified object with his right hand and facing a quadruped near a sacred tree (?), seems to be wearing a cap with a streamer on it, which is hanging down his back (Fig. II-55:3b).

Doumet-Serhal suggests that this scene might represent a "demon dance," comparing it with a ritual dancing scene depicted on a vessel from Alalakh Level IV dating to the 2nd half of the 15th and first half of 14th centuries BCE. In this scene, at least three men, each of them apparently wearing a cap with a streamer, are moving in the same pose, toward the same direction, and being followed by animals (Fig. II-55:4; Doumet-Serhal, 2004: 35). A vessel found at Alalakh Level V bears a depiction of a warrior wearing a similar streamer cap (see Fig. II-54:9a). However, in contrast to this warrior, the Alalakh ritual dancers show some unusual features, such as extremely exaggerated hands, somewhat elongated feet,[28] and slender bodies, which are not in the double-triangle shape and probably indicate nudity.

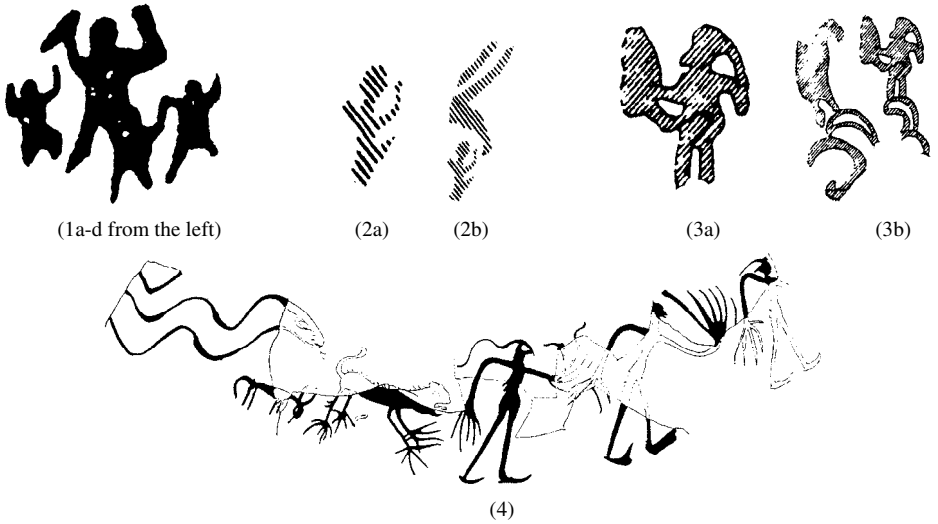


Fig. II-55. Type 9-5: Mnb=H-dancing

(1a-d) (Dajani, 1966, pl. 17:44), Tomb 2 at Jabal Nuzha in Amman, LB IIB-Iron IA; **(2a-b)** (T. Deir 'Alla-LBAS, fig. 7-14:14), LB, Phase D; **(3a-b)** Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(4)** Alalakh, northern Syria (Alalakh, pl. 96:e), Level IV, LB IB, ATP/47/138.

II-1.1.9.6. Miscellanea (Type 9-6: Mnb=H-miscellanea)

There are some human depictions that do not fall into any type discussed above; those are included into this type.

Two sherds excavated at Gezer bear human depictions, each of which shows a torso of a man in silhouette (Figs. II-56:1-2). It is possible that the body of the figure in no. 2 might have been in the form of double triangle.

Two human faces, one of a man and the other of a woman, are depicted on two sherds from Beth-Shean (Figs. II-56:3-4). They are painted in a very similar style as the Beth-Shean army trumpeter (A. Mazar, 1994: 75; cf. Fig. II-54:5). In the case of these human faces, the eyes are also outlined in black, but the outlined space is not pigmented in red. Instead, the pupil in black is expressed within the eye. The hair (or headdress) is also painted in black.

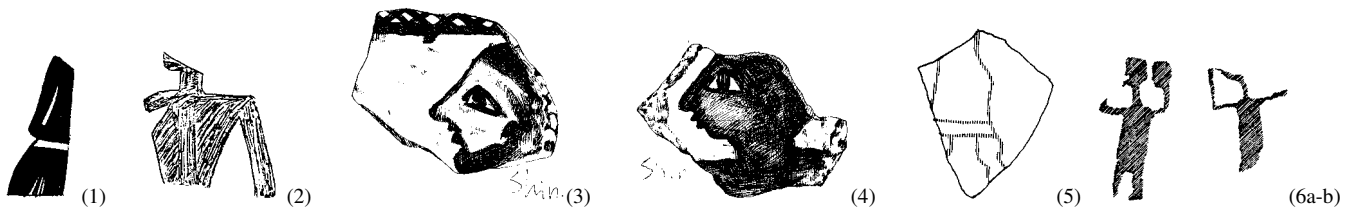


Fig. II-56. Type 9-6: Mnb=H-miscellanea

(1) (E. Gezer III, pl. 159:6), "Third Semitic"; **(2)** (E. Gezer III, pl. 160:12), "Third Semitic"; **(3)** Beth-Shean, (NEAEHL 1, p. 222; cf. FCTBS II:I, pl. 42A:3; Mazar, 1994, *Qadmoniot* 27 (107-108): 97; Mullins, 2002, pl. 62:2), LB IIA, Central Courtyard 1228; **(4)** Beth-Shean, (NEAEHL 1: 222; cf. FCTBS II:I, pl. 42A:4; Mullins, 2002, pl. 62:3), LB IIA, Central Courtyard 1228; **(5)** (Lachish II, pl. 65:8), FT-Structure II, LB IIA; **(6a-b)** (T. Deir 'Alla I, fig. 57:51), Phase D, Iron IA.

[28] According to Garfinkel, these elongated feet may indicate unique shoes designed for ritual dancing (Personal Communication; cf. Garfinkel, 2003a, fig. 12.5:c). Very similar shoes are found in the scene on a cylinder seal from the Uruk period, which depicts leather workers and serpent-necked animals, which are probably part of a ritual context (Frankfort, 1939: 18 & pl. 4:h).

One of several sherds of a goblet (?) from Structure II of the Foss Temple at Lachish bears an image of what looks like the lower part of a human body dressed in a garment, which is rendered in the line drawing style (Fig. II-56:5). Tuffnell describes the decorations on this sherd: "at least one human figure occurs... and there are parts of various animals." She suggests that, as a whole, the painting on the goblet reflects an inspiration of "the style of Egyptian caricaturists" (Lachish II: 80 & pl. 65:8). However, it seems uncertain whether this sherd depicts a human figure or something else.

At least four human figures with raised arms appear in a scene depicted on a cult stand from Phase D of early Iron Age at Tell Deir 'Alla (cf. Fig. II-87:3). The bodies and heads of these human figures are roughly rectangular (Fig. II-56:6). Currently, no other parallels for such a style have been observed.

II-1.1.10. Deity (Class 10: Mnb=D)

Unlike glyptic art, pottery paintings hardly ever depict deities or deity-like figures in the ancient Near East. However, it is possible that two vessels from the LB sanctuary at Tell Deir 'Alla bear depictions of deity-like figures. These figures are placed into the Class 10: Mnb=D. It is interesting that all examples of this class come from a single location in the Transjordan region.

II-1.1.10.1. Serpent Slayer (Type 10-1: Mnb=D-serpent slayer)

A figure, apparently standing in the "smiting pose," is depicted in a metope on the krater from the LB sanctuary at Tell Deir 'Alla (Fig. II-57:1a-b), which also bears the dancing scene in Fig. II-55:2a-b. Since the head of the figure is half-broken, it is not clear whether he is horned or capped with a plumed headdress. In any case, though standing in the "smiting pose," this figure is not holding any weapon in his right hand; however, he is gripping an enigmatic object with his left hand. Just behind this figure, there are two wavy lines.

The excavators of the LB sanctuary at Tell Deir 'Alla interpret these wavy lines, as well as the object gripped by the figure, as snakes, writing: "Three snakes writhe round him" (Tell Deir 'Alla-LBAS: 136). If this interpretation is correct, the scene in discussion undoubtedly depicts a figure slaying serpents, but who is this serpent slayer?

To find an answer to this question, it is necessary to put the focus on the "smiting pose," in which this serpent slayer is standing. As discussed in the Type 9-3: Mnb=H-warrior above (especially see footnote 15 of this chapter concerning the "smiting pose"), the "smiting pose" is observed in many figurines of warrior gods from the LB Syro-Palestine. The warrior god represented by these figurines is often called a "smiting god," an epithet that is taken from the term "smiting pharaoh" (Cornelius, 1994: 255). Even though the Syro-Palestine "smiting god" clearly shows an Egyptian influence in pose, primarily from the "smiting pharaoh," there are some important differences between them.

Most of all, a typical Egyptian "smiting scene" depicts the main figure, most often a pharaoh, standing with one foot forward, holding a weapon with a raised hand, and gripping prisoners or enemies with the other hand; he is generally depicted in a menacing pose, usually in the presence of a god. The presence of the enemy seems to be vital in Egyptian "smiting scenes," as indicated by the fact that it occurs in almost every case. The enemies are not mythological figures, but historical people (Hall, 1986; Partridge, 2002).

In contrast, the Syro-Palestine "smiting god" appears with a raised fist or a hand holding a weapon, and he sometimes holds weapons or lightning in both hands. A "smiting god" is often identified as Ba'al (Fig. II-57:4; Cornelius, 1994: 134-142; ANEP: 490). In the depictions of the "smiting god," the enemies rarely occur, and when they do, they appear as mythological figures (cf. Figs. II-57:5-6; Cornelius, 1994: 255 & 258; Hall, 1986: 47-48). Particularly, when the enemy is depicted as a serpent, the "smiting god" is identified with Ba'al (Fig. II-57: 6; Beck, 1994: 402-403; Cornelius, 1994: 161, 212-213, & 255-257; Keel & Uehlinger, 1998: 76-79).

It is possible that the smiting scene on the Tell Deir 'Alla krater depicts a Canaanite "smiting god." If he is fighting or slaying serpents, as the excavators of the LB sanctuary at Tell Deir 'Alla suggest, he may be identified as Ba'al; however, his headdress does not seem to fit to the iconographic features of the god (cf. Cornelius, 1994: 246-248).

An enigmatic painted decoration on a jar from the "Early Seti I" Level at Beth-Shean seems to depict a horned figure flanked by two wavy lines, and gripping a third wavy line with his left hand (Fig. II-57:3a-b). However, the identification is unclear, since it is somewhat questionable if the original drawing published in the excavation report is precise.

II-1.1.10.2. Animal Feeder (Type 10-2: Mnb=D-animal feeder)

Another scene, which seems to include a deity-like figure, also comes from the LB sanctuary at Tell Deir 'Alla. This scene, painted on a lentoid flask, depicts a man with a Y-shaped head, who is raising his right arm, while

touching the mouth of a quadruped (that also has a Y-shaped head) with his left hand. The man is apparently facing the opposite direction from the quadruped. This animal is followed by another quadruped of the same species (Fig. II-57:2a-b).

The excavators of the vessel interpret this scene as "a man with a dog leading a goat" (T. Deir 'Alla-LBAS: 57). However, there is little doubt that the two quadrupeds belong to the same species, since both of them have identical tails and Y-shaped heads; it is simply unclear which species they belong to. They are possibly deer, since the Y-shaped head usually indicates a non-horned quadruped. Their tails are not of any deer species; rather they seem like dogs' tails. However, it seems necessary to mention that Canaanite pottery painters generally did not pay much attention to the tails; they gave attention to the horns. What is unusual in this scene is that the man, like the quadrupeds, also has a Y-shaped head; this is usually characteristic for a quadruped, as discussed above in the Class 3: Mnb=Q.

It might be that his face is covered with a mask for a kind of ritual, which would have been associated with the prosperity and fertility of the herd and of the community (cf. Goff, 1963: 61-63). However, given the composition of the scene and the static movement of the man and of the animals, it seems unlikely that the scene depicts ritual dancing. Likewise, it does not seem to depict a struggle between a hero and animals, which is common in Near Eastern glyptic art (cf. Keel & Uehlinger, 1998: 182-184).

The painter of this pottery painting seems to have intended to depict a figure of divinity that had a close connection with animals, as indicated by the fact that he has a Y-shaped head, similar to that of the attribute animal. The painting may depict a ritual scene connected with a fertility cult. In this scene, the figure seems to be feeding the animals, probably a "scared herd."

In Palestine, this motif is known on some cylinder seal impressions, which date to EB III (Ben-Tor, 1977a: 153-164). Commonly, in those seal impressions, a human figure extends one arm towards a horned animal that is sitting on a stool near a building, which seems to be a temple (Figs. II-57:7-9).[29] This action of the human figure is remarkably similar to that of the man with a Y-shaped head in the scene on the lentoid flask from the LB sanctuary at Tell Deir 'Alla (especially no. 8), although there is about a one-thousand-year chronological gap between them.

Ben-Tor compares the scenes on these EB III seal impressions with those on two fourth millennium BCE cylinder seals from the Diyala region; on each of them, there appears a human figure holding plants with both hands and feeding the sacred herd. Ben-Tor concludes that all of them represent the "feeding the sacred herd" theme (Figs. II-57:10-11; Ben-Tor, 1977a: 162-164).

Concerning the spatial-chronological gap between them, he says:

> *"The geographical and chronological distance between the impressions from Palestine and those from the Diyala region are not too great to be bridged; one can expect the discovery of further examples of this genre, which will help to narrow the gap. The common theme connecting the Mesopotamian and Palestinian impressions is the depiction of cultic scenes related in some way to the fertility of the herds"* (Ben-Tor, 1977a: 162).


(1a)


(1b)


(2a)


(2b)

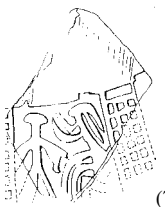

(3a)


(3b)


(4)


(5)


(6)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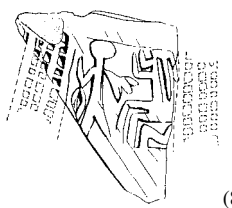
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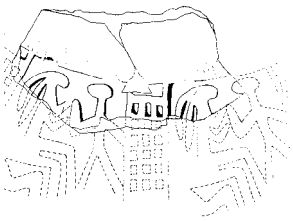
[29] Ben-Tor suggests that this motif depicts a ritual scene, in which the animal sitting on a stool is actually a human dressed up as an animal.



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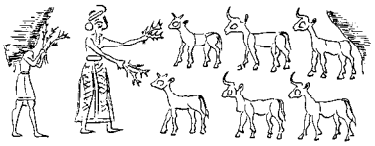


(10)

(11)

Fig. II-57. Type 10-1: Mnb=D-serpent slayer / Type 10-2: Mnb=D-animal feeder

(1) (T. Deir 'Alla-LBAS, fig. 7-14:14), LB, Phase D; **(2a-b)** (T. Deir 'Alla-LBAS, fig. 4-15:28), LB, Phase E; **(3a-b)** Beth-Shean, (FCTBS II:II, pl. 46:5), "Early Seti I Level", Iron IA; **(4)** (Beck, 1998, fig. 42), Relief from Ras Shamra-Ugarit; **(5)** Tell es-Safi, (Cornelius, 1994, fig. 49a; cf. Keel & Uehlinger, 1998, fig. 89), cylinder seal, LB; **(6)** Tell Ashera, (Cornelius, 1994, fig. 48), Relief, Neo-Hittite period; **(7)** Tel Qashish, (Ben-Tor, 1977a, fig 1), EB III, cylinder seal impression; **(8)** Giv'at Rabi, (Ben-Tor, 1977a, fig. 3), EB III, cylinder seal impression; **(9)** Tel Dan, (Ben-Tor, 1977a, fig 5), EB III, cylinder seal impression; **(10)** (P. Amiet, 1961, pl. 44:640), cylinder seal impression, Uruk, 4th millennium BCE; **(11)** (P. Amiet, 1961, pl. 44:641), cylinder seal impression, Khafajeh, 4th millennium BCE.

Certainly the fertility of the herds must have been a common desire for the people of the ancient Near East. In this regard, finding the "feeding the sacred herd" motif on a different medium, like pottery from the LB in Canaan would not be a strange thing. In addition, we should also take into account another dimension of this motif; the feeder of the scared herd may have been identified as the ruler, giving him "the image of the god-ruler as a good shepherd" (cf. Ben-Tor, 1977a: 164).

II-1.2. Composite (Sub-category I-2: Mnc)

A composite natural motif (Mnc) is actually a combination of more than two basic natural motifs, and every composite natural motif is regarded as a *scene*, which is descriptive in nature. For its classification, therefore, the sub-category Mnc requires the use of somewhat different criteria as compared to the sub-category Mnb, and the difference lays in what it describes, in other words, the *theme*.

It should be emphasized, however, that the classification of the sub-category Mnc cannot depend on interpretations of each theme, which are often too subjective. Even the widely-accepted theme, "tree of life," is still an interpretation of the composite motif depicting a tree flanked by various animals, which is not exempt from re-examinations in regard to its symbolic meaning. Therefore, we must also assess the homogeneity in the combinations of Mnb elements as an additional criterion for the classification of this sub-category.

Thus, all scenes belonging to the sub-category Mnc are divided into the following homogeneous combination groups of Mnb elements:

Class Mnc=T+T (two or more trees) / Class Mnc=FL+FL (two or more flowers) / Class Mnc=Q+Q (two or more quadrupeds) / Class Mnc=B+B (two or more birds) / Class Mnc=F+F (two or more fish) / Class Mnc=H+H (two or more human figures) / Class Mnc=H+T (human figures and trees) / Class Mnc=H+B (human figures and birds) / Class Mnc=H+Q (human figures and quadrupeds) / Class Mnc=D+Q (deities and quadrupeds) / Class Mnc=D+S (deities and snakes) / Class Mnc=Q+B (quadrupeds and birds) / Class Mnc=Q+I (quadrupeds and insects) / Class Mnc=T+Q (trees and quadrupeds) / Class Mnc=T+B (trees and birds) / Class Mnc=T+Q+B (tree, quadrupeds, and birds) / Class Mnc=T+Q+F (trees, quadrupeds, and fish) / Class Mnc=FL+Q (flowers and quadrupeds) / Class Mnc=FL+B (flowers and birds) / Class Mnc=FL+Q+B (flowers, quadrupeds, and birds).

This criterion alone is not sufficient when the composite motif comes from fragmentary vessels or sherds in which it is impossible to reconstruct the original scene as a whole. Unfortunately, this frustrating situation occurs quite frequently. If the original scene is incomplete, then its classification is inevitably incomplete; this alters the strength of the statistics in the sub-category Mnc.

In order to avoid such a situation, the word "fragment" will be added to the classification code of any fragmentary Mnc in which the original scene is not complete. Therefore, the classification name "Mnc-fragment= T-datepalmA2+H-dancing" means a fragmentary Mnc example that is depicting a human figure who is dancing near a date-palm that belongs to the sub-type 1-1/2: T-datepalmA2; no other motifs from the original scene have survived.

II-1.2.1. Tree + Tree (Class 11: Mnc=T+T)

II-1.2.1.1. Tree + Tree (Type 11-1: Mnc=T+T)

This type includes any natural composite motif consisting of a group of trees, which has no connection with any other class of natural motif. Such a motif usually shows a row of trees (Figs. II-58:1-5); some of them come from sherds (nos. 1 & 4). Rows of trees are painted in different metopes on a storage jar from Sidon (nos. 2 & 3). On a LB IIB-dating jar from Tel Yin'am, a row of trees occupies the main register of the painted design (no. 5). The composite motif occurring on a sherd from Ta'anach (Fig. II-58:6) also belongs to this type.

II-1.2.2. Flower + Flower (Class 12: Mnc=FL+FL)

II-1.2.2.1. Flower + Flower (Type 12-1: Mnc=FL+FL)

This class is represented by two examples. One of them is an Iron IB cult vessel painted with a design consisting of alternating lotus or papyrus buds and lotus blossoms (Fig. II-58:8). (For discussion of this motif, see Type 2-1: Mnb=FL-lotus/papyrus and Figs. II-29a-b). This composite motif seems to be a local imitation of the Egyptian design depicting the same theme, as discussed above. The other example occurs on a sherd from Tell Abu Hawam; it shows at least two lotus flowers (Fig. II-58:9).

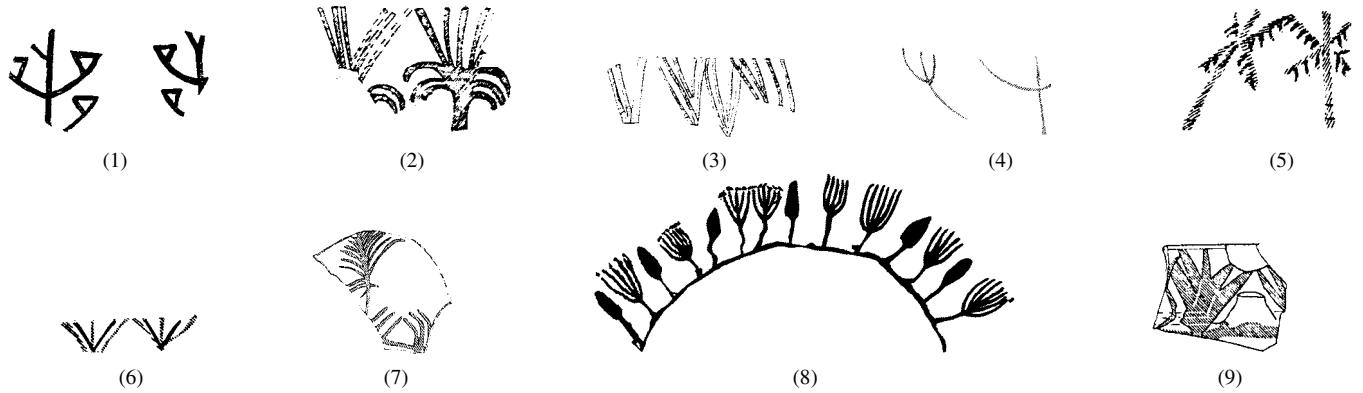


Fig. II-58. Type 11-1: Mnc=T+T / Type 12-1: Mnc=FL+FL

(1) Mnc-fragment=2T-miscellanea2, (E. Gezer III, pl. 160:6), "Third Semitic"; **(2)** Mnc=2T-date-palmA2, Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(3)** Mnc=4T-miscellanea3, Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(4)** Mnc-fragment=2T-miscellanea, (T. Deir 'Alla-LBAS, fig. 4.14:6), LB, Phase E; **(5)** Mnc=2(+α)T-date-palmA6, (T. Yin'am I, fig. 34:1), Stratum XIIA, early to mid LB IIB; **(6)** Mnc=2T-miscellanea3, Dan (Biran, 1994, ill. 104:7), Stratum IV, Iron IB-II; **(7)** Mnc-fragment=2T-date-palmA7, (T. B. Mirsim-Cem., fig. 2.30:36), Tomb 100 (LB II); **(8)** Mnc=14FL-lotus/papyrus, (T. Qasile I, fig. 38), Stratum X, Iron IB-IIA; **(9)** Mnc-fragment=2FL-lotus/papyrus, T. Abu Hawam, (Balensi, 1980, pl. 9:7).

II-1.2.3. Quadruped + Quadruped (Class 13: Mnc=Q+Q)

A Mnc=Q+Q is a natural composite motif consisting of only two or more quadrupeds. The motifs in this class are divided into three types according to the themes that they represent: Type 13-1: Mnc=Q+Q/herd, Type 13-2: Mnc=Q+Q/hunting, and Type 13-3: Mnc=Q+Q/suckling.

II-1.2.3.1. Herd (Type 13-1: Mnc=Q+Q/herd)

The composite motifs that depict lines or rows of quadrupeds in which all of the animals belong to the same species and are rendered moving in (or facing) the same direction are part of the Type 13-1: Mnc=Q+Q/herd. This herd motif is known from MB I pottery, as exemplified by the scratched scene on a jar from Tomb 32 in the cemetery of Gibeon, in which four ibex in line are moving in the same direction (Fig. II-59a:12). This motif is depicting an animal herd.

The LB painted version of this animal herd theme is best exemplified by the decoration on a biconical jug from a LB II burial cave at Tell Rumeideh in the Hebron area. Two lines of horned quadrupeds are depicted in the sil-

houette style (Fig. II-59a:4); the upper line consists of five horned quadrupeds, while the lower one includes seven identical animals.

A close parallel for this motif is the single line of quadrupeds painted on a fragmentary LB IIA bowl from Beth-Shean (Fig. II-59a:1). Unfortunately, all other examples of the Type 13-1: Mnc=Q+Q/herd come from sherds, and there is no way to know whether they are parts of more complex composite motifs. The decoration on a sherd from Tell el-Far'ah (South) seems to depict a line of deer (Fig. II-59a:2), while a motif on another sherd from Gezer apparently depicts ibex walking or standing in a row (Fig. II-59a:3). On a sherd from Tell el-Hesi, there are two lines of ibex that are all facing the same direction (Fig. II-59a:8). Two horned quadrupeds are shown on a sherd from Hazor (Fig. II-59a:13). A sherd from the Foss Temple at Lachish bears a decoration depicting three ibex (Fig. II-59a:14).

A jug from a LB II burial cave at Tel Gedor bears two horned quadrupeds standing side by side, which are rendered in the linear style (Fig. II-59a:5). On a sherd from the City of David at Jerusalem, there is a similar scene depicting one complete ibex, the head of another, and traces of a quadruped's legs, which apparently belongs to the same species as the others (Fig. II-59a:9). A sherd from a bowl, found in Stratum E4b at Tell es-Safi, which is attributed to LB IIB, shows the horned heads of two quadrupeds (Fig. II-59a:7). A sherd from Stratum 3 (XVI) in Area B at Ashdod also bears two animals, which are apparently quadrupeds (Fig. II-59a:6). An ibex is depicted on a sherd from Ta'anach, and the presence of two more quadrupeds is indicated by fragments of their legs (Fig. II-59a:11).

There is a group of three quadrupeds in line, one of which is a male deer, on the register of the jug known as "the Lachish ewer" (Fig. II-59a:10). However, we cannot rule out that these animals are part of the adjacent "tree of life" scene.

It is noteworthy that all quadrupeds in discussion are wild animals, rather than domesticated ones.

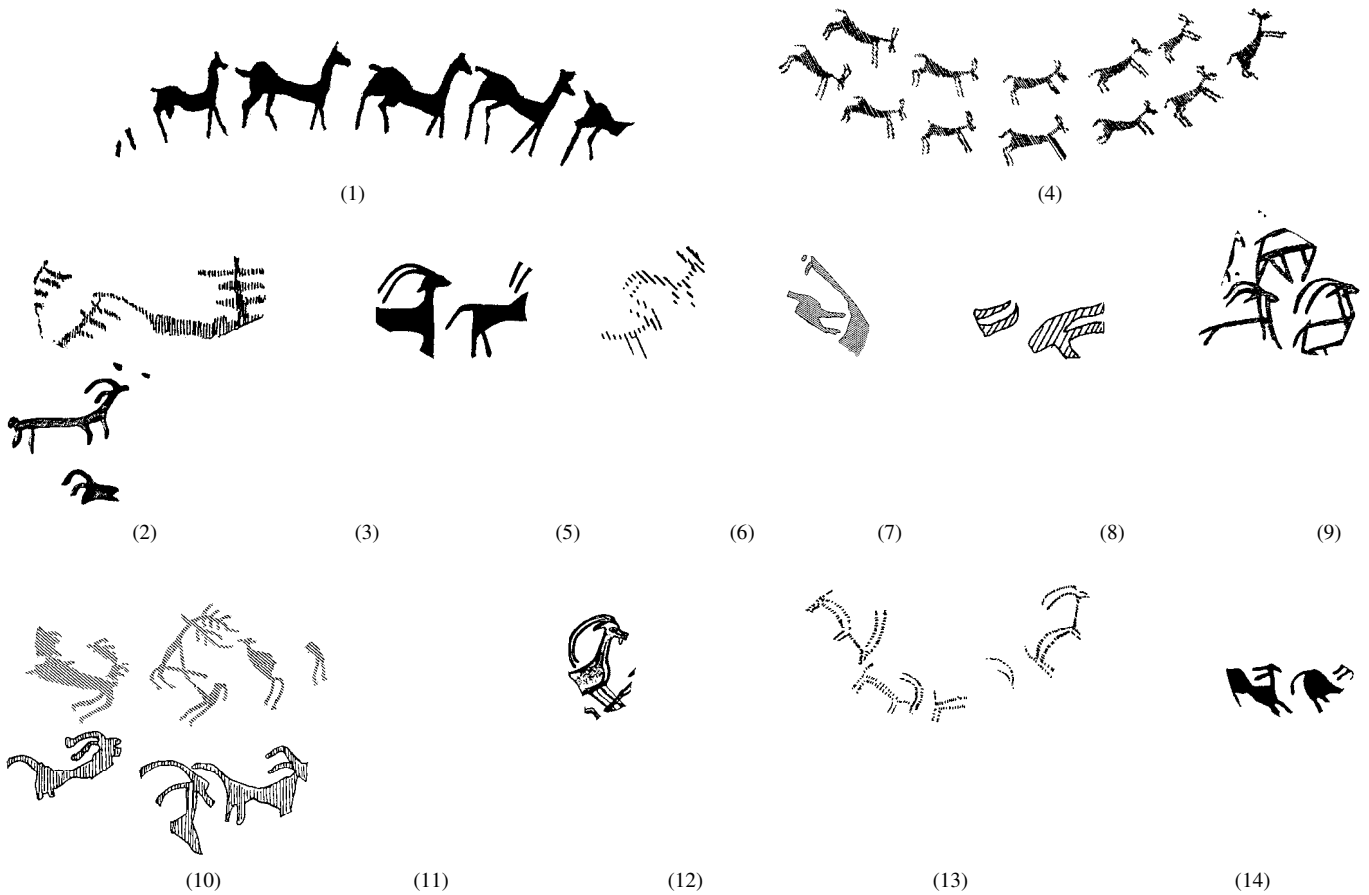


Fig. II-59a. Type 13-1: Mnc=Q+Q/herd (rows or lines of quadrupeds)

(1) Mnc-fragment=6Q-deer-f, (FCTBS II:I, pl. 71A:2), "Thuthmose III", Stratum IX, LB IIA, cf. Mazar, 1994, *Qadmoniot* 27 (107-108): 74; **(2)** Mnc-fragment=2Q-deer-m, (Beth Pelet II, pl. 72:8), LB I?; **(3)** Mnc-fragment=2Q-horned1-s, (E. Gezer III, pl. 168:5), "Third Semitic"; **(4)** Mnc=12Q-horned1-r, a burial cave at Tell Rumeideh, Hebron, (Peleg & Eisenstadt, 2004, pl. 3:11), LB II; **(5)** Mnc=2Q-horned3-s, T. Gedor, (Ben-Arieh, 1981: fig. 3:7), LB II; **(6)** Mnc-fragment=2Q-miscellanea, (Ashdod II-III, fig. 35:16), Stratum 3 (XVI), LB IIA, Area B; **(7)** Mnc-fragment=2Q-horned1-?, T. es-Safi, Bowl, Stratum E4b, LB IIB; **(8)** Mnc-fragment=4Q-horned1-s, (T. el-Hesy II, pl. 5:188), City IV, LB IIB-Iron I; **(9)** Mnc-fragment=3Q-horned3, Jerusalem, (E. Mazar, 2007, p. 38: no. 40), pre-public building, mixed accumulation, LB II(?); **(10)** Mnc=Q-miscellanea+Q-deer-m+Q-deer-f, (Lachish II, pl. 60:3), FT-Structure III, LB IIB; **(11)** Mnc-fragment=Q-horned1-r+2Q-miscellanea, (T. Ta'annek, fig. 90); **(12)** a "hatched" decoration of Mnc=4Q-horned3 on a MB I jar from Tomb 32 in the cemetery of Gibeon, (Gibeon Cem, fig. 35:1); **(13)** Mnc-fragment=2Q-horned2-r, (Hazor II, pl. 121:9), Stratum 1b, LB IIA; **(14)** Mnc-fragment=3Q-horned2-s, (Lachish II, pl. 65:1), Structure III, LB IIB.

II-1.2.3.2. Hunting Scene (Type 13-2: Mnc=Q+Q/hunting)

On the basis of the zoological identifications of the animals, the first example (Fig. II-59b:1) is interpreted as a hunting scene depicting a leopard that pursues three deer. (For details about the scene, see the Type 3-2: Mnb=Q-deer, especially the text concerning Fig. II-37:3a-e). Another hunting scene, which is painted in the interior of a chalice retrieved from a LB I temple at Tel Mevorakh, depicts an ibex being attacked by at least two predators, most likely lions, in addition to an unidentified minor quadruped between the tails of the two attackers (Fig. II-59b:2).

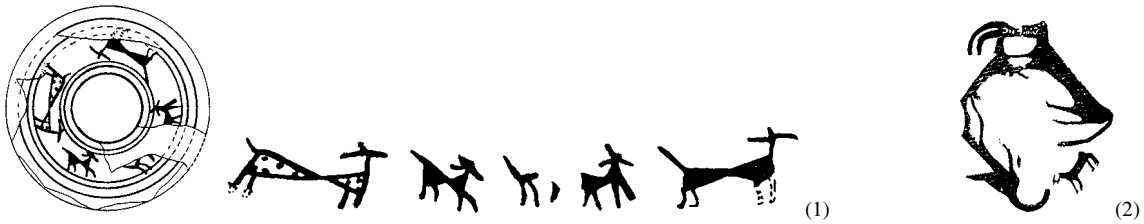


Fig. II-59b. Type 13-2: Mnc=Q+Q/hunting

(1) Mnc=Qp-leopard+4Q-deer-f, (Hazor III-IV, pl. 237:10), Local Phase 10, LB IIA; **(2)** Mnc=Q-horned1-rf+2Qp-lion+Q-miscellanea, (T. Mevorakh, fig. 6:1), Stratum XI, LB I.

II-1.2.3.3. Suckling Scene (Type 13-3: Mnc=Q+Q/suckling)

The third sub-group of the Class 13: Mnc=Q+Q includes scenes depicting mother quadrupeds suckling their youngsters (Figs. II-59c:1-3). Typically, in these scenes, the young is found standing just below the mother's belly, between her legs, and facing the opposite direction of the mother. One example is rendered in the linear style (no. 1), while the other two are in the silhouette style (nos. 2-3).

This motif also occurs in Mesopotamian pottery paintings during the first half of the 3rd millennium BCE, as exemplified by the examples in Figs. II-59c:4-5; both of them are rendered in the silhouette style. According to Ornan, the suckling animal is an age-old Near Eastern motif, which occurs in the imagery of Mesopotamia, Iran, and Syria during the end of the fourth millennium and onward (Ornan, 2005: 160; see also Figs. II-72:1-2; Goff, 1963, fig. 346).

Sometimes (although it is quite rare) this motif was combined with a human figure, apparently representing a god-ruler in the form of a good shepherd, which was portrayed as an animal feeder (Fig. II-59c:6; see also the text concerning Mnb=D-animal feeder).[30]

Fig. II-59c. Type 13-3: Mnc=Q+Q/suckling

(1) Mnc=2Q-deer, (E. Gezer III, pl. 167:1), "Third Semitic Period", Late LB I-Pre-Philistine Iron IA; **(2)** Mnc=2Q-horned2-s, Beth-Shemesh, (Ain Shems IV, pl. 34:2), Stratum IV, LB IB-IIB; **(3)** Mnc-fragment=2Q-horned1-s, (Bliss & Macalister, 1902, frontispiece:132, cf. pl. 41:132), "Late Pre-Israelite Period"; **(4)** Nineveh, (Nineveh-BME, pl. 56:10), Level 5 (Ninevite 5), the 1st half of the 3rd millennium BCE, pottery sherd; **(5)** Khafajah, Diyala, (Deloughaz, 1952: pl. 137-d), AG. ED-I Scarlet Ware; **(6)** Khafajah, the Diyala, (Delougaz, 1952, pl. 138), ED-II, Scarlet Ware.

[30] According to Ornan, this motif is symbolic of benevolence and blessing in these regions, since it generally appears as an isolated symbolic group without royal association (Ornan, 2005: 162). A rare exception is the human figure combined with the suckling quadruped in Fig. II-72:6. In my opinion, this theme should be interpreted as a god-ruler feeding his people or worshippers being represented by the quadrupeds. In the decoration on the jar in which the human figure in discussion is also painted, there are also other scenes depicting various themes such as drinking, chariots, entertainment, etc (cf. Delougaz, 1952, pl. 138). These scenes indicate that the human figures appearing in them are deities or rulers. This identification is also strengthened by the depiction of a tree flanked by four quadrupeds, one of which is suckling its young (Fig. II-72:1).

II-1.2.4. Bird + Bird (Class 14: Mnc=B+B) / Fish + Fish (Class 15: Mnc=F+F)

II-1.2.4.1. Bird + Bird (Type 14-1: Mnc=B+B) / Fish + Fish (Type 15-1: Mnc=F+F)

The Type 14-1: Mnc=B+B includes composite motifs that consist of two or more birds. There are only a few such motifs (Figs. II-60:1-3). Fish motifs are rare in Canaanite pottery paintings. The Type 15-1: Mnc=F+F is represented by a single example: the single-registered decoration on a handle-less krater from Area K at Hazor, which dates to the LB I. This Hazor example, rendered in the line drawing style and painted in two colors, depicts at least five fish in line, which are facing the same direction (Fig. II-60:4).

Interestingly, a close example for this composite motif is found on an early Cypriot proto-White Painted amphora dating to the 11th century BCE (Fig. II-60:5). This Cypriot parallel depicts six fish in line that are facing the same direction, and two human figures in a boat between two fish. These human figures and one of the fish are rendered in the silhouette style (cf. Karageorghis, 1997: 77).

This motif is regarded as an exception in contemporary Cypriot pottery paintings. Iacovou describes:

> *"An amphora from Hadjiprodromou collection in Famagusta... is the most extraordinary vase in the pictorial repertoire of the eleventh century; it breaks all the rules: it substitutes the standard geometrical treatment of the shoulder zone with an unparalleled, pictorial decoration of large fish that swim around the shoulder, and are once intercepted by the schematic silhouettes of two men in a bark"* (Iacovou, 1997: 62).

Certainly the presence of the boat with human figures in the scene strongly indicates that the fish are swimming, as Iacovou mentions, and the same is apparently true of the Hazor example. That is to say, the fish motif painted on the Hazor krater mentioned above undoubtedly depicts a school of fish swimming in water.

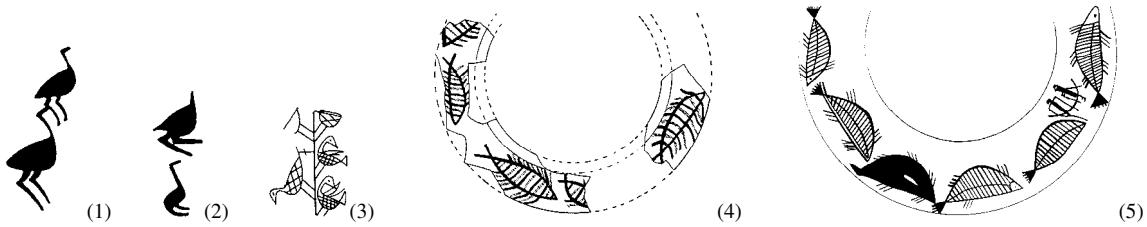


Fig. II-60. Type 14-1: Mnc=B+B / Type 15-1: Mnc=F+F

(1-2) Mnc=2B-miscellanea, (Megiddo II, pl. 72:3), Stratum VII, scale 1:5; **(3)** Mnc=5B-miscellanea, (FCTBS II:I, pl 14:2), "Early Seti I Level", scale 1:10; **(4)** Mnc-fragment=5F-fish, (Hazor III-IV, pl. 289:4), Stratum 2, LB I, scale 1:10; **(5)** Cyprus, (Karageorghis, 1997, pl. 19-b; Iacouvou, 1997: pl. 12:c), Lapithos, Hadjiprodromou Collection, early proto-White Painted amphora, the 11th cent. BCE.

II-1.2.5. Human + Human (Class 16: Mnc=H+H)

II-1.2.5.1. Warriors (Type 16-1: Mnc=H+H/1)

This type includes composite motifs, which consist of two or more human figures representing warriors. There are two examples, which can be attributed to this type. They, both from Megiddo, depict groups of warriors (Figs. II-61:1-2; for the description of these warriors, see the Type 9-3: Mnb=H-warrior). The first one (no. 1), which is painted on a fragment of a zoomorphic figurine, probably from a *kernos*, shows a group of three warriors, each holding an axe and a small shield. Two of them seem to be facing each other, and the third is standing in front of them. The other example depicting almost identical warriors marching in line is found on a sherd from Schulmacher's Layer 4 at Megiddo (no. 2).

The wrestling scene painted on a vase found at Tell el-Far'ah (North), which dates to the 18th century BCE or MB II, depicts a warrior attacking another with his dagger (Figs. II-61:3; see also the Type 9-3: Mnb=H-warrior; Yadin, 1963: 72 in English edition; 101 in Hebrew edition). This scene also belongs to this type.

II-1.2.5.2. Dancing Scene (Type 16-2: Mnc=H+H/2)

The other type of Class H+H is represented by the dancing scene painted on a lentoid flask from a tomb discovered in the Palestinian Refugee Camp at Jabal Nuzha (north of Jabal el-Hussein) in Amman, Jordan (Fig. II-61:4; see also Fig. II-55:1a-d & Dajani, 1966: 48). This depiction of a dancing group shows one tall man and three small figures surrounding him. Each of them has his hands raised. For a further description of this scene, see the Type 9-5: Mnb=H-dancing.

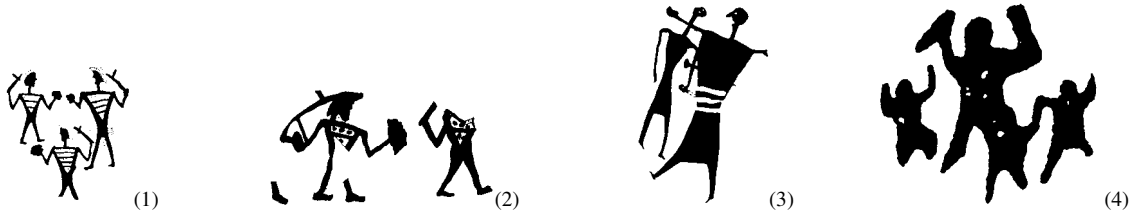


Fig. II-61. Type 16-1: Mnc=H+H/1 & Type 16-2: Mnc=H+H/2

(1) Mnc=3H-warrior, (Megiddo II, pl. 247:7), Stratum VIIA; **(2)** Mnc-fragment=3H-warrior, (T. el-Mutesellim I, pl. 24), Schulmacher's Layer 4, southern Gate; **(3)** Mnc=2H-warrior, T. el-Far'ah (N), (Yadin, 1963: 72 in English & 101 in Hebrew), MB IIA-B, 18th cent. BCE, vase (cf. Yadin, 1963: 101 in Hebrew); **(4)** Mnc=4H-dancing, (Dajani, 1966, pl. 17:44), Tomb 2 at Jabal Nuzha in Amman, LB IIB-Iron IA.

II-1.2.6. Human + Tree (Class 17: Mnc=H+T)

II-1.2.6.1. Human + Tree (Type 17-1: Mnc=H+T)

Any composite motif consisting of a combination of human figures and trees is attributed to the Type 17-1: Mnc=H+T. There are two examples of this type. One example is two human figures standing before a date-palm, which is depicted on a fragment from a LB IIB storage jar from Level VII at Beth-Shean (Fig. II-62:1). The scene has some missing parts, and it is somewhat unclear whether this scene originally included other basic motifs. In any case, this scene seems to depict human figures worshipping the tree, as described in the Type 9-1: Mnb=H-double triangle.

The other example of this type is the depiction of a human figure raising both his hands under a date-palm, which is painted on a krater from the LB sanctuary at Tell Deir 'Alla (Figs. II-62:2 & II-55:2b). As discussed in the Type 9-5: Mnb=H-dancing, the movement shown by the human figure in this scene, which is almost identical to that of the Jabal Nuzha dancers (Figs. II-61:4 & II-55:2b) indicates that he or she is dancing under a sacred tree (cf. Keel & Uehlinger, 1998: 45; Garfinkel, 2003a: 56).

II-1.2.7. Human + Bird (Class 18: Mnc=H+B)

II-1.2.7.1. Human + Bird (Type 18-1: Mnc=H+B)

The Type 18-1: Mnc=H+B includes any composite motifs consisting of a combination of human figures and birds. This type is represented by only one example: a sherd from the "Third Semitic" period at Gezer that bears a fragmentary scene of a human figure and a bird (Fig. II-62:3). However, this example seems to be part of a more complex composite motif, since another basic motif is indicated just above the bird. Thus, we can not rule out the possibility that the Type 18-1: Mnc=H+B is actually an empty or non-existent group.

II-1.2.8. Human + Quadruped (Class 19: Mnc=H+Q)

II-1.2.8.1. Human + Quadruped (Type 19-1: Mnc=H+Q)

This type is represented by a sherd from Phase B or the early Iron Age at Tell Deir 'Alla, which bears a fragmentary scene depicting a human figure standing behind a quadruped (Fig. II-62:4). In style, the human figure in this scene is similar to those represented in Fig. II-87:3. Since a tall object is shown on the back of the quadruped, we can not rule out the possibility that the animal is a domesticated donkey, since it is carrying a tall object (cf. Fig. II-38).

A scene painted on a LB Canaanite jar from Sidon shows a human figure wearing a streamer cap and facing a quadruped near a tree-like object (Figs. II-62:5 & II-54:3b). This scene has been interpreted as a "demon dancing" (Doumet-Serhal, 2004: 34-43; see also the discussion in the Type 9-5: Mnc=H-dancing).

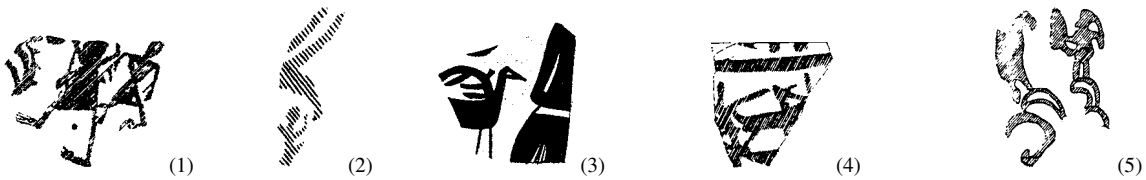


Fig. II-62. Type 17-1: Mnc=H+T / Type 18-1: Mnc=H+B / Type 19-1: Mnc=H+Q

(1) Mnc-fragment=T-date-palmA2+2H-double triangle, (Beth-Shean VII-VIII, fig. 25:1), Stratum VII-LB IIB; **(2)** Mnc-fragment=T-date-palmA2+H-dancing, (T. Deir ‘Alla-LBAS, fig. 7-14:14), LB, Phase D, Trench D, D620; **(3)** Mnc-fragment=B-miscellanea+H-miscellanea, (E. Gezer III, pl. 159:6), “Third Semitic”; **(4)** Mnac-fragment=[Mnb-H-miscellanea+Q-miscellanea], (T. Deir ‘Alla I, fig. 51:48), Phase B, Iron IA; **(5)** Mnc=Q-miscellanea+H-dancing+T-miscellanea, Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context).

II-1.2.9. Deity + Quadruped (Class 20: Mnc=D+Q) / Deity + Snake (Class 21. Mnc=D+S)

II-1.2.9.1. Deity + Quadruped (Type 20-1: Mnc=D+Q) / Deity + Snake (Type 21-1. Mnc=D+S)

There is only one example in the Type 20-1: Mnc=D+Q: a scene rendering what appears to be the feeder of the sacred herd (Fig. II-63:1), which was discussed in the Type 10-2: Mnb=D-animal feeder.

The Type 21-1: Mnc=D+S has two examples depicting the “serpent slayer” (Figs. II-63:2-3). For the discussion about the interpretation of the “serpent slayer” motif, see the Type 10-1: Mnb=D-serpent slayer.

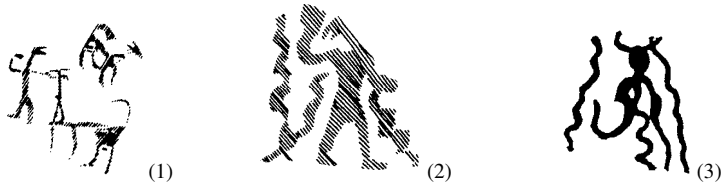


Fig. II-63. Type 20-1: Mnc=D+Q / Type 21-1: Mnc=D+S

(1) Mnc=D-animal feeder+2Q-deer-f, (T. Deir ‘Alla-LBAS, fig. 4-15:28), LB, Phase E, Building east of the cella, Room E4, scale 1:3.6; **(2)** Mnc=D-serpent slayer+3S-wavy, (T. Deir ‘Alla-LBAS, fig. 7-14:14), LB, Phase D, Trench D, D620; **(3)** Mnc=D-serpent slayer+3S-wavy, (FCTBS II:II, pl. 46:5), “Early Seti I Level”.

II-1.2.10. Quadruped + Bird (Class 22: Mnc=Q+B)

II-1.2.10.1. Quadruped + Bird (Type 22-1: Mnc=Q+B)

A composite motif consisting of a combination of quadrupeds and birds falls into the Type 22-1: Mnc=Q+B. A krater from Structure III of the Foss Temple at Lachish is decorated with a frieze that is divided into several metopes. These metopes bear animal motifs (Lachish II: pl. 59:3), and three of them belong to the Type 22-1: Mnc=Q+B (Figs. II-64:1-3). In one of these composite motifs, a horned quadruped and a bird are facing each other (no. 1). In the second scene, a bird is flying above a horned quadruped (no. 2). The third scene depicts a bird that appears to be sitting on the back of a fox and looking backwards (no. 3). Since the wings of this bird are not open, there is no doubt that the pottery painter intended to express a bird sitting on a fox’s back.

A bird sitting on a quadruped’s back also occurs in the painting on a sherd from Ta‘anach in which three birds and a horned quadruped are shown facing the same direction. One of the three birds is sitting on the back of the horned animal, which is apparently an antelope (Fig. II-64:7). Like many of the motifs common to Canaanite pottery paintings, this motif also occurs on the early third millennium BCE Mesopotamian pottery from the Diyala region (Figs. II-64:10-11).

Another interesting parallel for this motif comes from the Iron IB “Orpheus Jug” from Megiddo, which bears a painted decoration depicting an animal procession moving towards a hybrid plant that has the features of both a lotus and a date-palm (Fig. II-71). In this scene, we can see a bird sitting on the back of a horse. There is a fish on top of the bird. Another fish is shown just in front of the horse. Ahead of these animals is a bearded lyre player with a scorpion hanging from his shoulder. This lyre player is preceded by a gazelle, above which another fish appears. Another group of animals show a crab, which is standing on a cat, which is riding on a lion’s back.

A bird facing a pair of quadrupeds is depicted within a metope of the painted decoration on a jug from Tell el-Far‘ah (South) (Fig. II-64:4; cf. Beth-Pelet II: pl. 58:920). A krater from Gezer, attributed to “the Second Semitic period,” bears a depiction of a series of animals consisting of four birds and two quadrupeds (Fig. II-64:4; cf. E. Gezer II: fig. 337). A bird and a quadruped appear together in the painted decoration on a jar from Beth-Shemesh (Fig. II-64:8). The legs of a bird and the hind legs of a quadruped are painted on a sherd from Tell Jemmeh (Fig. II-64:5). These depictions may have been part of a more complex scene.

II-1.2.11. Quadruped + Insect (Class 23: Mnc=Q+I)

II-1.2.11.1. Quadruped + Insect (Type 23-1: Mnc=Q+I)

Only one example is attributed to this type: a decoration showing the legs of a quadruped and a scorpion, which is painted on a LB IIB biconical jug from Tell es-Safi (Fig. II-64:9).

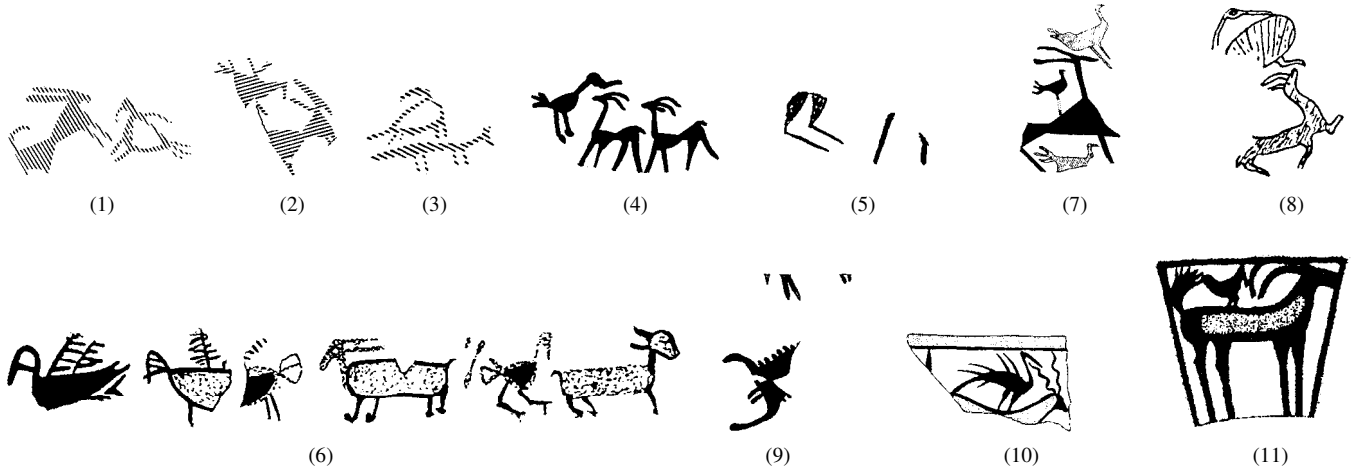
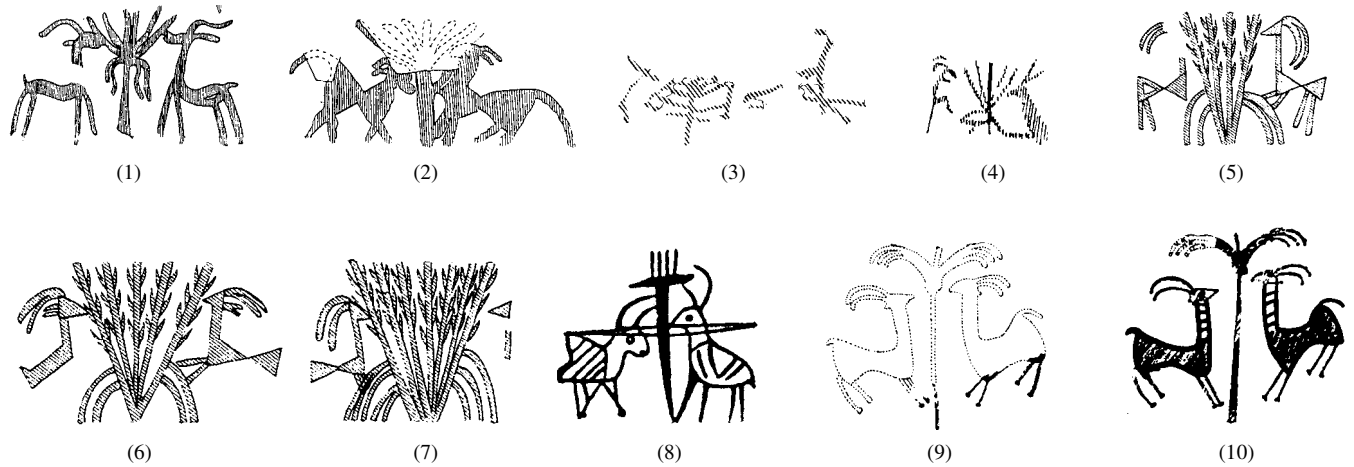


Fig. II-64. Type 22-1: Mnc=Q+B / Type 23-1: Mnc=Q+I

(1) Mnc=Q-horned2-s+B-forked tail1, (Lachish II, pl. 59:3), FT-Structure III, LB IIB; **(2)** Mnc=Q-horned2-s+B-forked tail1, (Lachish II, pl. 59:3), FT-Structure III, LB IIB; **(3)** Mnc=Qp-fox+B-forked tail1, (Lachish II, pl. 59:3), FT-Structure III, LB IIB; **(4)** Mnc=B-forked tail1+2Q-horned1-s, T. el-Far'ah (S), (Beth Pelet II, pl. 58:920), LB IIB-early Iron IA, T. 920; **(5)** Mnc-fragment=B-miscellanea+Q-miscellanea, Tell Jemmeh, (Gerar, pl. 63:41); **(6)** Mnc-fragment=4B-miscellanea+2Q-horned1-s, (E. Gezer II, fig. 337), the "Second Semitic" period; **(7)** Mnc-fragment=3B-forked tail1+Q-horned2-w, (T. Ta'annek-Nachlese, fig. 23 top-left); **(8)** Mnc-fragment=Q-horned1-rf+B-miscellanea, Beth-Shemesh, (Ain Shems III, fig. 2A-left in 2nd row), Stratum III, Iron I; **(9)** Mnc-fragment=Q-miscellanea+I-scorpion, T. es-Safi, Biconical Jug, Stratum E4b, LB IIB; **(10)** Khafajah, Diyala, (pl. 137-i), AG, ED-I Scarlet Ware; **(11)** Khafajah, Diyala, (Delougaz, 1952, pl. 138), scene 6, ED-II, Scarlet Ware.

II-1.2.12. Tree + Quadruped (Class 24: Mnc=T+Q)

When a motif consists of a combination of one tree (or more) and one quadruped (or more) that depict a "tree of life," it falls into the Class 24: Mnc=T+Q. This class is the most predominant group in the whole natural composite motif (Mnc) sub-category. In the examples of this class, tree motifs predominantly depict a date-palm, and most of the quadrupeds are horned. In almost every example, a single tree appears, occupying the center of the depiction, accompanied by quadrupeds. In many cases, the tree is flanked by the animals on both sides (the Type 24-1: Mnc=T+Q/1). However, there are many depictions, in which the quadrupeds are shown on only one side of the tree, usually the viewer's left (the Type 24-2: Mnc=T+Q/2). One exception shows a tree and a quadruped that is being pursued by a predator (the Type 24-3: Mnc=T+Q/3).



(11) (12) (13) (14) (15)

Fig. II-65. Type 24-1: Mnc=T+Q/1

(1) Mnc=T-date-palmA2+2Q-horned1-s, (Lachish II, pl. 60:2), FT-Structure III, LB IIB; **(2)** Mnc=T-miscellanea+2Q-horned2-w, (Lachish II, pl. 61:10), FT-Structure III, LB IIB; **(3)** Mnc=T-miscellanea2+2Q-horned2-s, (Lachish II, pl. 60:3), FT-Structure III, LB IIB; **(4)** Mnc=T-date-palmA2+2Q-miscellanea, (Lachish IV, pl. 86:999), Iron IA; **(5-7)** 3Mnc=T-datepalemA9+2Q-horned2-rf, (Beth-Shean 4-1, fig. 24), Stratum 4, Iron IA; **(8)** Mnc=T-date-palmA4+2Q-horned1-s, (FCTBS II:I, pl. 15:4), Level V (Lower), "Rameses III Level", Iron IB; **(9-10)** 2Mnc=T-date-palmB2+2Q-horned1-s, (Megiddo II, pl. 58:2), Stratum VIII, LB IIA; **(11)** Mnc=T-date-palmA2+2Q-horned2-s, (T. Batash-Timnah III, pl. 39:10), Stratum VII, LB IIA; **(12)** Mnc=T-date-palmA7+2Q-horned2-rf, (Megiddo II, pl. 72:3), Stratum VII, LB IIB-Iron IA; **(13)** Mnc=T-miscellanea+2Q-miscellanea, (T. Michal, fig. 5.8:9), Stratum XVI or V, LB I-II, Locus 983 (a mixed LB I-II deposit); **(14)** Mnc-fragment=T-date-palmA2+2Q-miscellanea, (Lachish-RAE III, fig. 20.31:1), LB IIB; **(15)** Mnc-fragment=T-date-palmB1+2Q-horned1-rf, (E. Gezer III, pl. 165:2), "Third Semitic".

The "tree of life" theme has a long history in ancient Near Eastern iconography, which dates back to the 3rd millennium BCE; it has been generally interpreted as relating to fertility without a direct link to any specific deity (Beck, 1994: 402). It occurs in a variety of styles and forms on various media such as stelae, glyptic art objects, wall relief and paintings, ivory boxes, vessels made of precious materials, and pottery paintings (Ornan, 2005: 155-157). It also occurs on various mosaics from the Byzantine and Arab periods (cf. Fig. II-72:6; Crowfoot, 1941: 141-143 & pl. 23:a-b; Hamilton, 1959: 337-339; Rosen-Ayalon, 1986: 321).[31]

The period-defying viability of this motif seems to be due to its graceful look, symbolic meaning of blessing, which is advantageous to any ethnic group or culture, and its natural occurrence in the Near Eastern environments. This interpretation may explain why this motif is still being used today (Fig. II-72:7).

II-1.2.12.1. Tree + Quadruped/1 (Type 24-1: Mnc=T+Q/1)

The Type 24-1: Mnc=T+Q/1 includes any Mnc=T+Q example, which depicts a tree flanked by quadrupeds on both sides. A balance in composition is particularly emphasized in this type, as demonstrated in the depictions in Figs. II-65:1, 10 and 12. In some cases, the Mnc=T+Q/1 and Mnc=T+Q/2 types appear together in the same pottery painting (Figs. II-65:5-7, 20-21 & II-66:9, 17-18; cf. Beth-Shean 4-1: fig. 24; T. Yin'am I: fig. 34:1).

Almost every example of this type depicts a common form: a date-palm flanked by two identical horned quadrupeds (in one case, four quadrupeds). It is noteworthy that there are no examples in this group that pre-date the one found on a Bichrome Ware vessel, which is rendered in the linear style (Fig. II-65:24). A relief-and-incised version of the Mnc=T+Q/1 type occurs on the walls of two cult stands from Ta'anach (Stand A and B), which date to the 10th century BCE (Fig. II-65:25-26). These later examples indicate that this motif was closely associated with a cult.

A painted decoration on an ED I jar from Khafajah in the Diyala region of Mesopotamia, shows the same motif as the Mnc=T+Q/1 (Fig. II-72:1), except that one of the four adult quadrupeds is suckling its young.

(16) (17) (18) (19) (20) (21) (22)

[31] In the "tree of life" scene on the Khirbat al Mafjar mosaic, the tree is not a date-palm - the species that occurs in most of the Canaanite versions of this motif; rather it looks like an apple tree. This might reflect a biblical influence, which has been introduced into the theme in a later period.

(23) (24) (25) (26) (27) (28)

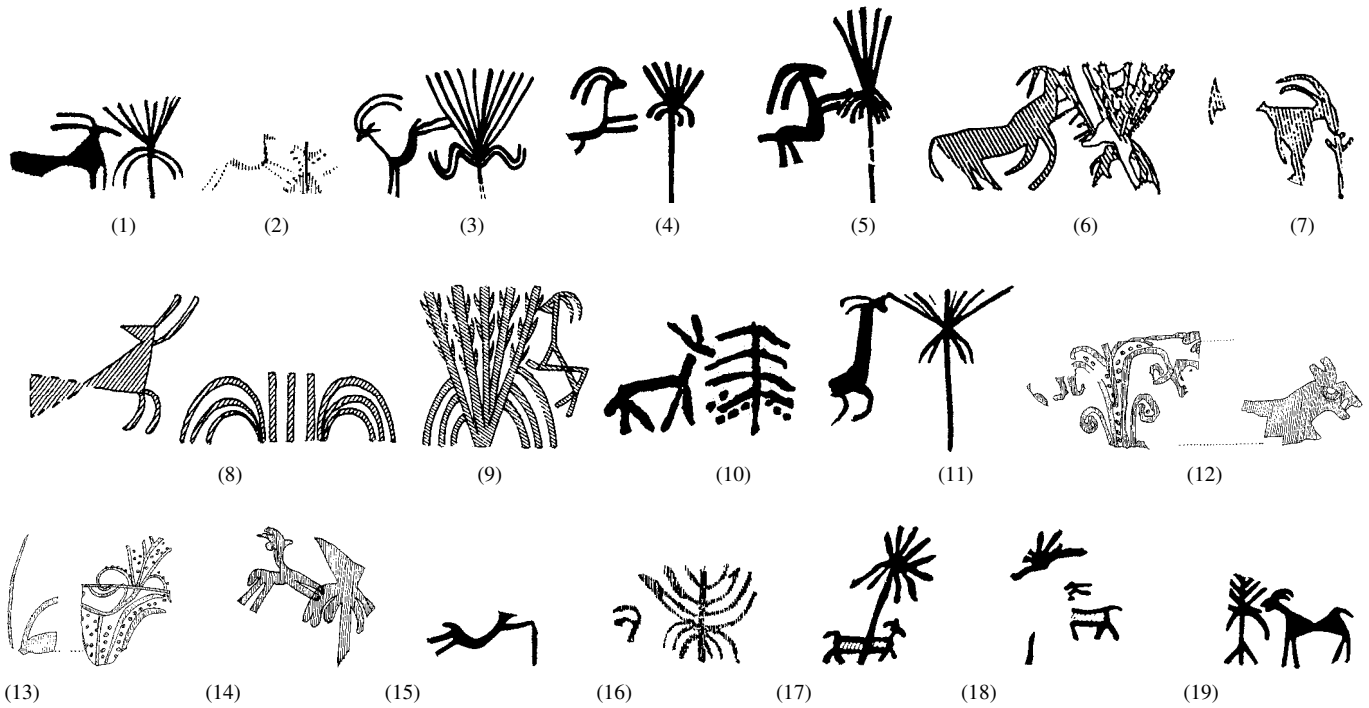
Fig. II-65. Type 24-1: Mnc=T+Q/1

(16) Mnc=T-date-palmA11+2Q-horned2-rf, (T. el-Harbaj, pl. 4:1), LB; **(17)** Mnc=T-date-palmA11+2Q-horned-rf, (T. el-Harbaj, pl. 4:1), LB; **(18)** Mnc-fragment=T-miscellanea+2Q-miscellanea, (Ashdod I, fig. 23:8), Stratum 1 (XIV), LB IIB, Area B; **(19)** Mnc-fragment= T-miscellanea6+2Q-horned3-s (Bliss & Macalister, 1902, frontispiece:131, cf. pl. 41:131), "Late Pre-Israelite Period"; **(20-21)** 2Mnc= T-date-palmA2+2Q-horned1-w, (T. Yin'am I, fig. 34:1), Stratum XIIA, early to mid LB IIB; **(22)** Mnc=T-date-palmA7+2Q-horned2-s, T. Sera', (Oren, 1985, fig. 6:1), Stratum IX, LB IIB-early Iron IA; **(23)** Mnc=T-date-palmA7+3Q-horned2-s, T. Sera', (Oren, 1985, fig. 6:1), Stratum IX, LB IIB-early Iron IA; **(24)** Mnc=T-date-palmB1+2Q-horned3-rf, Bichrome Ware, (Megiddo II, pl. 56:8), Stratum IX; **(25)** Relief and incised decoration, (Beck, 1994, fig. 1), Stand A from Ta'anach, Iron IIA, the 10th cent. BCE; **(26)** Relief and incised decoration, (Beck, 1994, fig. 9), Stand B from Ta'anach, Iron IIA, the 10th cent. BCE; **(27)** Mnc-fragment=2Q-miscellanea+T-miscellanea, (T. Miqne-Ekron 1985-1987, pl. 2:18), Stratum X (Phase 12A), LB I-IIA; **(28)** Mnc-fragment=T-miscellanea+3Q-miscellanea (?),(T. Mor 1959-1960, fig. 3.26:18), Stratum III, Iron IB.

II-1.2.12.2. Tree + Quadruped/2 (Type 24-2: Mnc=T+Q/2)

The balance characterizing the Mnc=T+Q/1 type does not play a central role in the examples of the type Mnc=T+Q/2. In most cases, the tree is accompanied by a single quadruped that is usually shown on the viewer's left. However, sometimes the animal may also be placed on the right as in Fig. II-66:9, 18, & 19. The scene on a LB IIB Canaanite krater found at Hala Sultan Tekke in Cyprus shows a group of four deer approaching a date-palm (Fig. II-66:28).

Several depictions from Fig. II-66 come from sherds (Figs. II-66:12-16); therefore, they might have been parts of more complex motifs. Among the fragmentary scenes on these sherds is an unusual depiction of two, horned quadrupeds standing near a tree (Fig. II-66:21); one is bigger and the other is smaller. The smaller one is looking up and touching the face of the larger quadruped, suggesting that they are either a mother quadruped and her young or a male quadruped and his female counterpart.



(1) (2) (3) (4) (5) (6) (7)

(8) (9) (10) (11) (12)

(13) (14) (15) (16) (17) (18) (19)

Fig. II-66. Type 24-2: Mnc=T+Q/2

(1) Mnc-fragment=Q-horned2-s+T-date-palmA2, Beth-Shemesh, (Ain Shems II, pl. 46:12), Stratum IV, LB IB-IIB; **(2)** Mnc=2Q-horned3-r+T-miscellanea (Lachish IV, pl. 85:991); **(3)** Mnc=Q-horned3-r+T-date-palmA2, (Lachish V, pl. 39:11), Level VI, LB IIB (Aharoni) / Iron IA (Ussishkin); **(4)** Mnc-Q-horned3-r+T-date-palmA2, (Lachish-RAE III, fig. 19.34:4), LB IIB; **(5)** Mnc=Q-horned3-r+T-date-palmA2, (Lachish-RAE III, fig. 19.40:1), LB IIB (the 13th cent. BCE); **(6)** Mnc=Q-horned1-rf+T-date-palmA2, (T. Miqne-Ekron 1985-1987, pl. 5:13),

Stratum IX (Phase 11C), LB IIB; **(7)** Mnc=Q-horned2-s+T-miscellanea6, (T. Miqne-Ekron 1985-1987, pl. 7:1), Stratum IX (Phase 11A), LB IIB; **(8)** Mnc=Q-horned2-r+T-datepalemA9, (Beth-Shean 4-1, fig. 26:4), Stratum 4, Iron IA; **(9)** Mnc=T-datepalemA9+Q-horned2-rf, (Beth-Shean 4-1, fig. 24), Stratum 4, Iron IA; **(10)** Mnc=Q-deer-f+T-miscellanea, (Ancient Gaza III, pl. 37-J43C7-1), LB I?; **(11)** Mnc=Q-horned1-r+T-date-palmA2, (E. Gezer III, pl. 85:17), Tomb 59; **(12)** Mnc-fragment=T-miscellanea1+Q-miscellanea, (Lachish II, pl. 62:1), FT-Structure I-II, LB I-IIA; **(13)** Mnc-fragment=Q-miscellanea+T-miscellanea1, (Lachish II, pl. 62:3), FT-Structure I, LB I; **(14)** Mnc-fragment= Q-horned1-r+T-date-palmA2, (Lachish II, pl. 65:6), FT-Structure III, LB IIB; **(15)** Mnc-fragment=Q-horned3-r+T-miscellanea, (Lachish-RAE III, fig. 20.31:4), LB IIB (the 13th cent. BCE; **(16)** Mnc-fragment=Q-miscellanea+T-date-palmA1, (Beth Pelet II, pl. 63:41), LB IIB or Pre-Philistine Iron IA; **(17-18)** 2Mnc=T-date-palmA2+Q-horned1-w, (T. Yin'am I, fig. 34:3), Stratum XIIA, early to mid LB IIB; **(19)** Mnc= T-date-palmA7+Q-horned2-s, T. Sera' (Oren, 1985, fig. 6:1), Stratum IX, LB IIB-early Iron IA.

Like the Mnc=T+Q/1 type, the Mnc=T+Q/2 type also has an earlier Mesopotamian version (Fig. II-72:3). The decoration on a 3rd millennium BCE jar from Shahdad Iran, also depicts a "tree of life" motif of this type, which is rendered in the regional style (Fig. II-72:4).

A sherd from Level X (MB IIA) at Alalakh bears a painted decoration showing a deer standing before a tree (Fig. II-72:5). The bird, which is shown on the opposite side, seems to be part of a different scene, while the deer and tree are combined together into a composite motif. This early 2nd millennium BCE Syrian version of the Type 24-2: Mnc=T+Q/2 roughly bridges the gap, both spatially and chronologically, between the 3rd millennium BCE Mesopotamian scenes and the Canaanite scenes of the late 2nd millennium BCE.

In addition, it is important to note that the "tree of life" motif of this type was already known in Palestine during the late 3rd millennium BCE, as attested by the engraved wall decoration of a MB I shaft tomb found at Jericho (Fig. II-66:29-30).[32] This find is particularly interesting in the sense that the "tree of life" theme, usually known as relating to fertility, is also found in the context of death, that is, the burial context. This theme is also found in the burial context on some Canaanite vessels. It is difficult, however, to know what symbolic meaning it had in such a context.

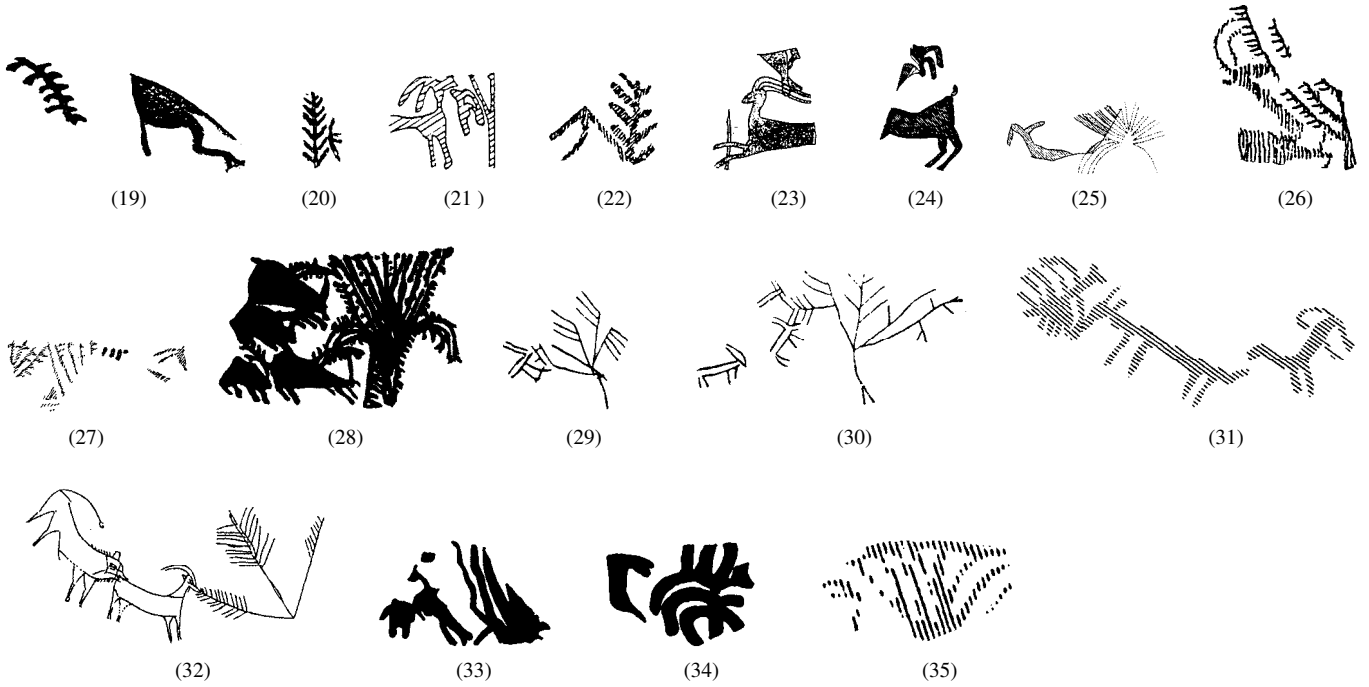


Fig. II-66. Type 24-2: Mnc=T+Q/2 (continued) / Type 24-3: Mnc=T+Q/3

(19) Mnc-fragment=T-date-palmB1+Q-miscellanea, (E. Gezer III, pl. 165:1), "Third Semitic"; **(20)** Mnc-fragment= T-miscellanea4+Q-miscellanea (E. Gezer III, pl. 167:16), "Third Semitic"; **(21)** Mnc-fragment= T-miscellanea2+2Q-horned1-s, (T. Beit Mirsim IA, pl. 18:12), Stratum C, LB I-II; **(22)** Mnc-fragment= T-miscellanea2+Q-miscellanea, (E. 'Afula, fig. 20:6), Iron IA, cemetery area; **(23)** Mnc-fragment=T-miscellanea+Q-horned1-r+Q-miscellanea, (T. Taannek, fig. 79); **(24)** Mnc-fragment=T-miscellanea+Q-miscellanea+Q-horned1-s, (Ashdod VI, fig. 3.5:21), Stratum XIII, Iron IA, Area H; **(25)** Mnc-fragment=T-date-palmA2+Q-miscellanea?, (Ashdod VI, fig. 3.5:20), Sherd, Stratum XIIIb, Iron IA, Area H; **(26)** Mnc-fragment=T-miscellanea2+Q-horned1-r, T. Jemmeh, (Gerar, pl. 63:28); **(27)** Mnc-fragment=2T-date-palmA2+Q-horned1-r?, T. Jemmeh, (Gerar, pl. 63:33); **(28)** Hala Sultan Tekke, Cyprus, (Åström, 1983, pl. 28:1), krater,

[32] These "tree of life" scenes are only a part of the wall decoration. The whole decoration also includes three more trees near the scene (cf. Fig. II-66:29), at least ten other horned quadrupeds, two human figures, each holding a spear and a rectangular shield, and several unidentified objects that are located under the trees. Kochavi interprets this decoration as a hunting scene (Kochavi, 1969b: 43). No matter what the decoration depicts as a whole, it seems to consist of a series of independent scenes. It might be that these scenes which are closely associated with each other in order to form a narrative, of which the "tree of life" scene takes a part.

the 13th cent. BCE; **(29-30)** Jericho, (Kochavi, 1969b: 43), MB I, engraved wall decoration of a shaft tomb; **(31)** Mnc=T-miscellanea2+Q-horned3-rf+Qp-lion, Tel Gedor, (Ben-Arieh, 1981: fig. 2:4), LB II; **(32)** Khafajah in Diyala Region, Mesopotamia, (Delougaz, 1952, pl. 139:a), incised decoration on pottery, ED-III; **(33)** Mnc-fragment=T-date-palmA2+Q-miscellanea, (Lachish II, pl. 64:7), Structure III(?), LB IIB(?); **(34)** Mnc-fragment=T-date-palmA2+Q-miscellanea, (Lachish II, pl. 64:9), Structure III(?), LB IIB(?); **(35)** Mnc-fragment=T-miscellanea+Q-miscellanea, Tel Zippor, (Yannai, 1996, pl. 42:5), Stratum VI, LB IIB.

II-1.2.12.3. Tree + Quadruped/3 (Type 24-3: Mnc=T+Q/3)

The motif attributed to Type Mnc=T+Q/3 is characterized by the presence of a predator, which is pursuing or attacking a quadruped that is approaching a tree. There is only one example in this type: the scene painted in the interior of a handled chalice from a burial cave at Tel Gedor that was in use during the 14th-13th centuries BCE (Fig. II-66:31). In this scene, the predator, probably a lion, pursues a quadruped approaching a fallen tree. Did the ancient painter really intend to draw a fallen tree? If so, why? Is it specifically related to the fact that the krater bearing the scene was a burial gift? Currently, there are no answers to these questions.

An almost identical scene is shown in the incised decoration on an ED-III jar retrieved from Grave 131 in a private house (Houses 3) at Khafajah in the Diyala region of Mesopotamia (Fig. II-66:32; cf. Deloughaz, 1967: 118-119). In this scene, however, the tree appears to be standing, as opposed to fallen.

II-1.2.13. Tree + Bird (Class 25: Mnc=T+B)

The Class 25: Mnc=T+B includes any composite motifs consisting of trees and birds only. This class is actually an *avian* version of the "tree of life" theme, in which birds replace quadrupeds. In general, birds are rendered as eating something from the tree. Like the Class 24: Mnc=T+Q, this class also includes two types of examples: the Type 25-1: Mnc=T+B/1 and the Type 25-2: Mnc=T+B/2.

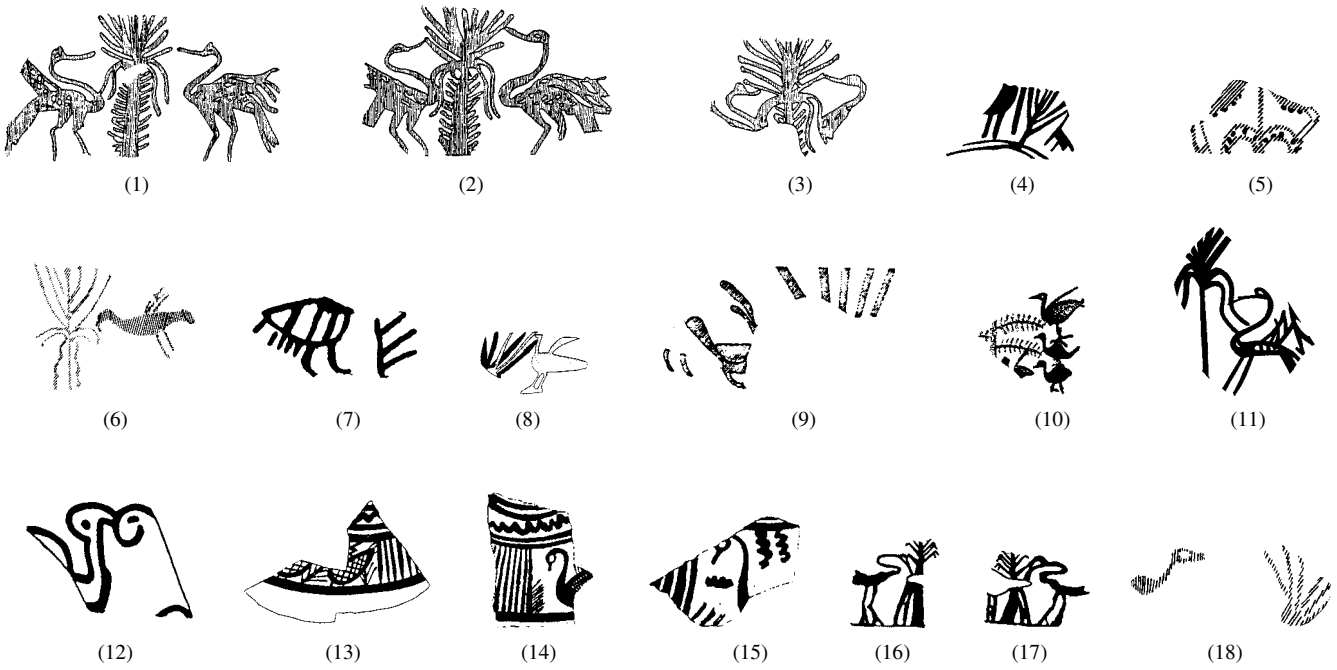


Fig. II-67. Type 25-1: Mnc=T+B/1 & Type 25-2: Mnc=T+B/2

(1-3) Mnc=T-date-palmA8+2B-crane, (Lachish II, pl. 60:2), FT-Structure III, LB IIB; **(4)** Mnc-fragment=T-miscellanea2+2B-miscellanea, (Lachish-RAE III, fig. 21.9:8), Level VI, Iron IA; **(5)** Mnc-fragment=T-date-palmA2+2B-miscellanea, (Beth-Shean VII-VIII, fig. 30:6), Stratum VII-LB IIB; **(6)** Mnc=T-date-palmA7/wavy line+B-miscellanea, (T. Deir 'Alla-LBAS, fig. 5-7:25), LB, Phase E, Building west of the cella, Room E8; **(7)** Mnc=B-miscellanea+T-miscellanea, (Ancient Gaza III, pl. 42:25); **(8)** Mnc-fragment=T-miscellanea+B-miscellanea, (Megiddo Cult, pl. 41:S, cf. E. Gezer III, pl. 173:14), "Fourth Semitic"; **(9)** Mnc-fragment=probably2B-miscellanea+T-date-palmA2 (or 11), Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(10)** Mnc-fragment=T-date-palmB1+4B-miscellanea, (E. Gezer III, pl. 165:1), "Third Semitic"; **(11)** Mnc-fragment=T-date-palmA2+B-crane, (Lachish V, pl. 40:1), Level VI, LB IIB (Aharoni) / Iron IA (Ussishkin); **(12)** Mnc-fragment=B-ostrich+T-miscellanea1, (Hazor II, pl. 125:19), Stratum 1b-a (LB IIA-B); **(13)** Alalakh, northern Syria, (Alalakh, pl. 90-ATP.40.34), Level XVI, early MB IIA; **(14)** Alalakh, northern Syria, (Alalakh, pl. 91-ATP.47.109), Level XIIa, MB IIA; **(15)** Alalakh, northern Syria, (Alalakh, pl. 91-ATP. 47.107a), Level XIIa, MB IIA; **(16-17)** 2Mnc=T-miscellanea2+B-crane (T. Mor 1959-1960, fig. 3.16:7), Stratum III, Iron IB; **(18)** Mnc-fragment=T-miscellanea3+B-miscellanea, (T. Mor 1959-1960, fig. 3.8:15), Stratum VI, LB IIB-Iron IA.

II-1.2.13.1. Tree + Bird/1 (Type 25-1: Mnc=T+B/1)

Any composite motif depicting a tree flanked by birds on both sides are attributed to this type. This particular type occurs only at Lachish (Figs. II-67:1-4) and Beth-Shean (Fig. II-67:5). All of the examples date to the LB IIB or Iron IA. However, this does not mean that the bird joined the "tree of life" theme later than the quadruped. It also appears in earlier examples together with other animals. For example, a MB IIB jar from Tell el-Far'ah (North) bears a painted decoration depicting birds swarming around a date-palm with a lion sitting below (cf. Ziffer, 1990, p. 11). A decorated sherd from Level XVI (early MB IIA) of Alalakh shows a tree flanked by two birds (Fig. II-67:13).

II-1.2.13.2. Tree + Bird/2 (*Type 25-2: Mnc=T+B/2)*

This type includes composite motifs depicting a bird (or birds) to one side of a tree. Figs. II-67:6 & 9 are attributed to this type. Judging from the size and shape of the tree, the example in Figs. II-67:7 also seems to belong to this group, even though it is a fragmentary scene occurring on a sherd (cf. Figs. II-67:14-15).

There are other composite motifs consisting of a bird (or birds) to one side of a tree (Figs. II-67:8 & 11-12). However, since the other side of the tree is missing we cannot rule out the possibility that they are motifs belonging to the Type 25-1: Mnc=T+B/1 (in which a tree is flanked by birds on both sides), or that their original forms may have included other animal species.

Compared to the Class 24: Mnc=T+Q, the total number of examples of the Class 25: Mnc=T+B is much less. This fact clearly shows that the Canaanites preferred quadrupeds to birds in "tree of life" scenes.

II-1.2.14. Tree + Quadruped + Bird (Class 26: Mnc=T+Q+B)

II-1.2.14.1. Tree + Quadruped + Bird (Type 26-1: Mnc=T+Q+B)

Some depictions of the "tree of life" theme include both quadrupeds and birds. These composite motifs are grouped into the Type 26-1: Mnc=T+Q+B. Although the examples of this type mostly depict motifs consisting of the tree flanked by the attribute animals on both sides, the overall representation of the compositions is not symmetrical (Fig. II-68). This is due to the asymmetrical arrangement of the animals. Birds sometimes act as the balance-breakers in a design in which quadrupeds are symmetrically arranged on both sides of a tree (Figs. II-68:1, 3, 4, 11, & 13). This means that in such cases, the birds were integrated into the design in the final stage of the painting process. For example, the painting process of the example in Fig. II-68:4 was most likely as follows:

In the examples represented in Figs. II-68:1, 3, 4, 10, 11, and 13, the Canaanite pottery painters apparently painted the tree in the center first, followed by the quadrupeds around it. Up until this stage, the composition of the whole design was balanced. However, the balance was broken when the birds were added to the scene.

More examples of such a case are the scenes of Figs. II-68:11 and 13, both of which are painted in the interior of a LB IIB chalice from Tomb 11 at Beth-Shemesh (cf. Fig. II-68:15). In each of these scenes, the painter placed a vertical double triangle in the middle of the date-palm trunk and attached two heads to its upper ends, and two pairs of legs to the lower ends, creating a symmetrical quadruped with two heads. However, the later addition of a bird made the whole scene asymmetrical. On the same chalice, there is another "tree of life" motif belonging to the type Mnc=T+Q+B, but it is asymmetrical (Fig. II-68:12). An enigmatic motif on the vessel (Fig. II-68:14) seems to be an unsuccessfully executed example of the same type.

Apparently, the symmetrical arrangement of the elements was not a prime concern in Canaanite pottery paintings. Rather, it seems that the Canaanite pottery painters had a tendency to break the balance in a composition on purpose.

The drawing processes of some of the Type 26-1: Mnc=T+Q+B examples, as discussed above, indicate that the herbivorous quadruped was the primary animal of the "tree of life" occurring in Canaanite pottery paintings, while the bird was secondary.

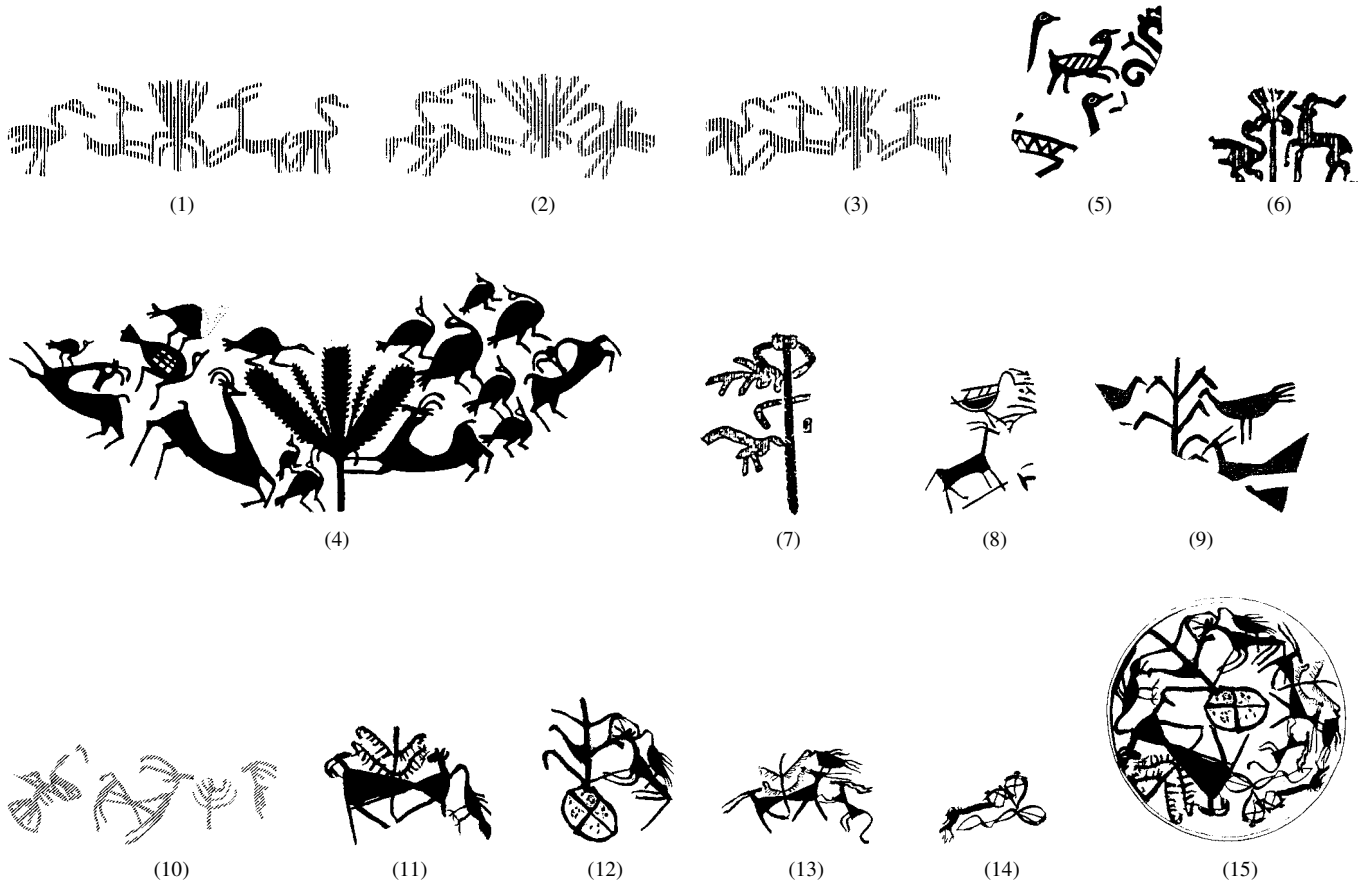


Fig. II-68. Type 26-1: Mnc=T+Q+B

(1) Mnc=T-date-palmA2+2B-crane+2Q-horned3-rf (Lachish II, pl. 60:1), FT-Structure III, LB IIB; **(2)** Mnc=T-date-palmA2+2B-crane+Q-horned3-rf, (Lachish II, pl. 60:1), FT-Structure III, LB IIB; **(3)** Mnc=T-date-palmA2+B-crane+2Q-horned3-rf, (Lachish II, pl. 60:1), FT-Structure III, LB IIB; **(4)** Mnc=T-date-palmA2+12B-forked tail2+4Q-horned1-r, (Megiddo Tombs, pl. 134), Tomb 912D, LB II; **(5)** Mnc-fragment=T-miscellanea1+2B-miscellanea+Q-horned1-r, (Hazor III-IV, pl. 267:13), Stratum 2 (LB I); **(6)** Mnc= T-date-palmA2+B-miscellanea+Q-horned1-w, (Lachish IV, fig. 2:2), NE Level VI, LB IIB; **(7)** Mnc-fragment=T-date-palmA5+ Q-horned3-s+B-miscellanea, (E. Gezer II, fig. 504:10), the Ashtoreth Karnaim deposit; **(8)** Mnc-fragment=T-miscellanea+ B-miscellanea+Q-horned1-w, (E. Gezer III, pl. 168:4), "Third Semitic"; **(9)** Mnc-fragment=T-miscellanea+Q-horned2-s+3B-forked tail1, (T. Ta'annek-Nachlese, fig. 23 below); **(10)** Mnc=T-miscellanea2+B-miscellanea+2Q-horned2-s, (Lachish II, pl. 60:3), FT-Structure III, LB IIB; **(11)** Beth-Shemesh, Mnc=T-date-palmB1+Q-horned2-s+B-forked tail1, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IB; **(12)** Beth-Shemesh, Mnc=T-date-palmB3+Q-horned1-r+B-forked tail1, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IB; **(13)** Beth-Shemesh, Mnc=T-date-palmB1+Q-horned2-s+B-forked tail1+Q-horned2-r, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IB; **(14-15)** Beth-Shemesh, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IIB, (end of Stratum IVB, the 13th cent. BCE, cf. NEAEHL 1: 250).

II-1.2.15. Tree + Quadruped + Fish (Class 27: Mnc=T+Q+F)

II-1.2.15.1. Tree + Quadruped + Fish (Type 27-1: Mnc=T+Q+F)

In rare cases, fish also occur with the "tree of life." This type occurs in the "tree of life" scene painted on a jug from Tomb 972 at Tell el-Far'ah (South), which dates to the LB IIB-Iron IA. In the scene, six gazelles as well as two fish flank a date-palm. One of these fish is connected to the tree through a thin, straw-like object, as if it is sucking in something from the tree. The same is apparently intended for the second fish as well, since its straw-like object is also facing towards the tree.

The overall impression of this unique scene is that the tree, as the life-giver and life-keeper, is feeding all kinds of living creatures. Because of this mother-like image of the tree, scholars have interpreted it as representing a mother goddess or goddess of fertility or goddess of the earth (see Keel, 1998: 20-57). Sometimes it is identified with a specific goddess known from ancient literature, such as Asherah (Hestrin, 1987a: 212-223). Although this tree is not personified, it reminds us of the Egyptian represetations of personified trees that are also identified as a mother goddess (cf. Goldwasser, 1995: 114-123). Given that Tell el-Far'ah (South) was an Egyptionized town during the LB IIB-Iron IA, it would be reasonble to assume that this scene reflects Egyptian influence.

Fig. II-69. Type 27-1: Mnc=T+Q+F

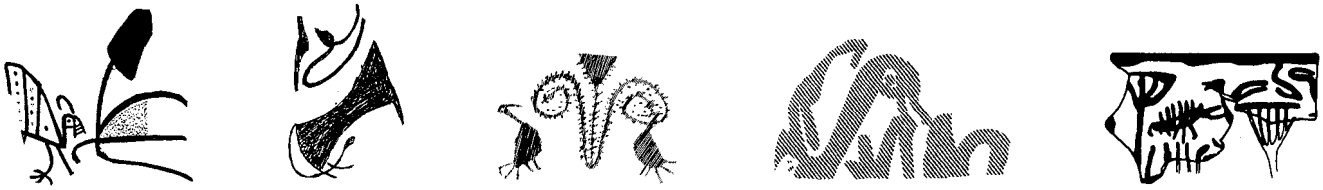
Mnc=T-date-palmA7+2F-fish+4Q-horned2-rf+2Q-horned2-s, T. el-Far'ah (S), (Beth Pelet II, pl. 58:972), LB IIB-Iron IA, T. 972.

II-1.2.16. Flower + Quadruped (Class 28: Mnc=FL+Q) / Flower + Bird (Class 29: Mnc=FL+B) / Flower + Quadruped + Bird (Class 30: Mnc=FL+Q+B)

II-1.2.16.1. Flower + Quadruped (Type 28-1: Mnc=FL+Q) / Flower + Bird (Type 29-1: Mnc=FL+B) / Flower + Quadruped + Bird (Type 30-1: Mnc=FL+Q+B)

The flower motif is uncommon in Canaanite pottery paintings. In many cases, it reflects Egyptian influence on Canaanite culture, as shown by the lotus or papyrus motifs (see the Type 2-1: Mnb=FL-lotus/papyrus in Sub-category I-1 & Figs. II-29a-b). In Fig. II-70:1, a horned quadruped stands before a bud of lotus or papyrus. This scene undoubtedly represents the "tree of life" theme. However, the tree is replaced by the lotus or papyrus. This recalls the sub-type 1-1/15: T-date-palmA/lotus-papyrus motif, which depicts a date-palm with lotus blossoms or papyrus umbels (see Fig. II-16).

The decoration on another sherd from Gezer shows a lion in a double triangle form and a type of flower, probably a bud of lotus or papyrus (Fig. II-70:2). A flower flanked by two birds is painted on a goblet from Phase B of the LB sanctuary at Tell Deir 'Alla (Fig. II-70:3). This decoration also belongs to the "tree of life" group. However, a flower, as in the case of Fig. II-70:1, is replacing the tree. This flower apparently represents a lotus plant (cf. Figs. II-16 & II-29a:12).



(1) (2) (3) (4) (5)

Fig. II-70. Type 28-1: Mnc=FL+Q / Type 29-1: Mnc=FL+B / Type 30-1: Mnc=FL+Q+B

(1) Mnc-fragment=Q-horned1-s+FL-lotus/papyrus, (E. Gezer III, pl. 167:12), "Third Semitic"; **(2)** Mnc-fragment=Qp-lion+FL-lotus/papyrus, (E. Gezer III, pl. 160:9), "Third Semitic"; **(3)** Mnc=2B-folked tail1+FL-lotus/papyrus, (T. Deir 'Alla-LBAS, fig. 7-6:13), LB, Phase B, D810; **(4)** Mnc-fragment=Q-miscellanea+B-miscellanea+FL-miscellanea, (Ashdod VI, fig. 3.5:18), Sherd, Stratum XIII, Iron IA, Area H; **(5)** Mnc-fragment=2B-miscellanea+FL-lotus/papyrus, T. Sera' (Oren, 2006, fig. 2:b), Stratum IX, early Iron IA.

The fragmentary scene on a sherd from Stratum XIII (Iron IA) of Ashdod shows a bird eating a plant, and a quadruped standing behind the bird (Fig. II-70:4). A crude Canaanite imitation of an Egyptian "marsh scene" is shown on a goblet from Stratum IX (Iron IA) at Tel Sera' (Fig. II-70:5). In this fragmentary scene, a bird and an unidentified animal are approaching a papyrus plant (cf. Oren, 2006: 265). (The unidentified animal seems to be a bird that is sitting behind the stems of other plants). In any case, although this scene apparently represents an Egyptian theme, its overall impression represents the Canaanite "tree of life" renderings. The style in which it is executed is entirely local: the natural motifs are depicted in the line-drawing style and are arranged in a metopic design; the triglyphs consist of wavy lines, which are typical in Canaanite pottery paintings (Ibid: 264 & fig. 2:a-right).

Although the animal procession scene on the "Orpheus Jug" from Megiddo shows various Canaanite or Near Eastern features, it is not classified as a Canaanite pottery painting in this typology since the vessel itself is defined as a Philistine type. In any case, it seems that the scene itself should be interpreted as a sort of "tree of life" theme, since all of the animals, as well as the human figure, are moving towards the lotus plant, which has date-palm branches. We have seen that the lotus sometimes appears in place of the tree in the "tree of life" arrangement.

(Megiddo II, pl. 76:1), Philistine Ware(?), Stratum VIA, Iron IB, scale 1:5

Fig. II-71. Animal Procession as depicted on the "Orpheus Jug"

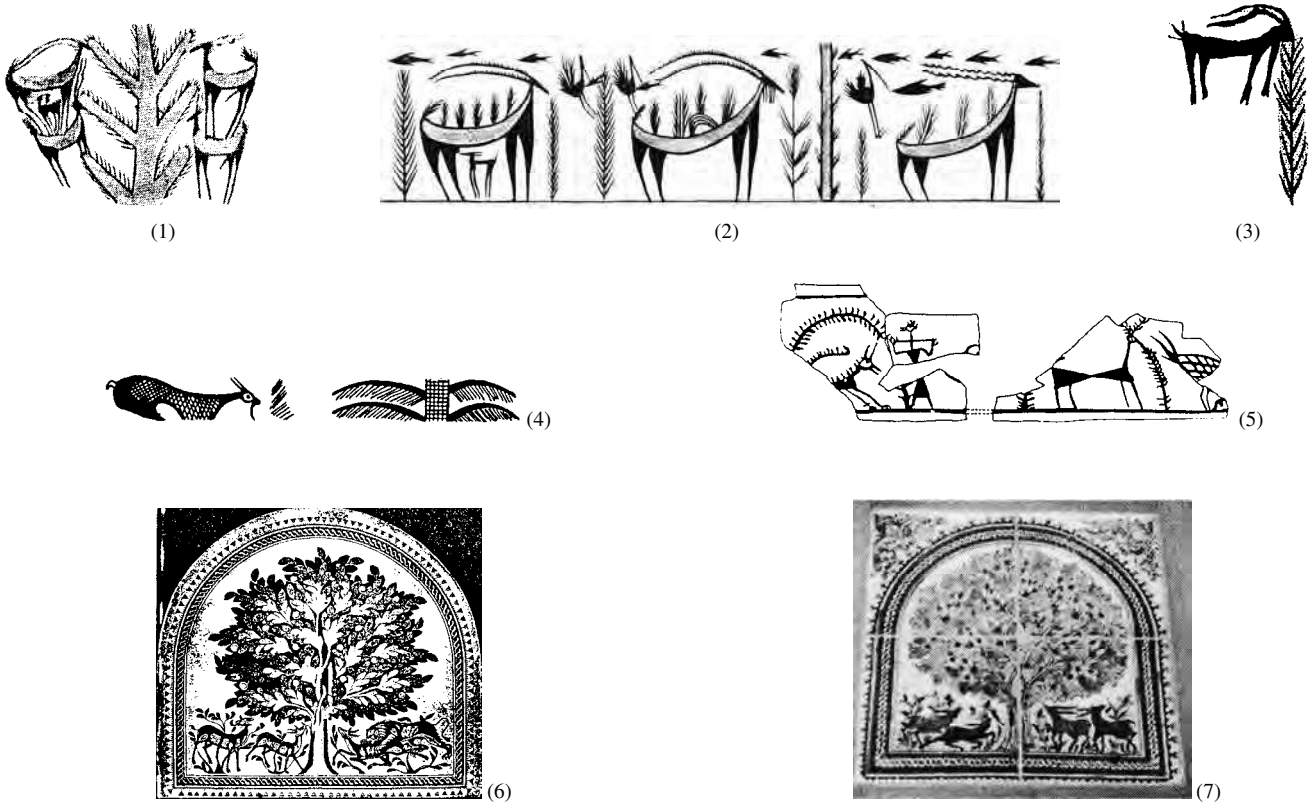


Fig. II-72. Ancient Near Eastern "Tree of Life" Scenes

(1) Khafajah, the Diyala, (Delougaz, 1952, pl. 14), ED-I, Scarlet Ware; **(2)** T. Agrab, the Diyala, (Delougaz, 1952, pl. 11), ED-I, Scarlet Ware; **(3)** T. Agrab, the Diyala. (Delougaz, 1952, pl. 137-a), ED-I, Scarlet Ware; **(4)** Shahdad , Iran, (Shahdad-Ep. 1 above), Takab IV, EB; **(5)** Alalakh, Syria, (pl. 93-a.ATP.48.41), Level X, MB IIA; **(6)** Khirbat al Mafjar, (Hamilton, 1959, pl. 89), the Umayyad period, the 8th century, the dīwān mosaic floor in a mansion; **(7)** Modern ceramic tiles bearing the "tree of life" depiction copied from the scene on the dīwān mosaic in the 8th century private mansion at Khirbat al Mafjar. In this modern copy, the lion is replaced by another goat. (Photo by G. D. Choi at the ceramic shop "Traditional Armenian Pottery of Jerusalem" in Jerusalem, 19, September, 2004).

II-2. ABSTRACT MOTIFS (CATEGORY II: Ma)

When a decorative motif is neither natural nor geometric, and when its shape is not identified with any figure or object in the visible world, it is labeled as an abstract motif, and is grouped into Category II. Even if we do not know precisely what it represents, each abstract motif is regarded as an abstracted form of its original, natural object that is or was found in the visible world. It is generally assumed that such a progression into abstraction led into the invention of a writing system, or a script, in many ancient societies (Giedion, 1962: 10-12; Robinson, 1995: 44; Schmandt-Besserat, 1995: 2097-2106). In this regard, any inscription appearing with pictorial representations of certain motifs on a pottery painting can also be included into this category.

In fact, there are many abstract motifs in Canaanite pottery paintings that undoubtedly serve as symbols, but their meanings are still enigmatic to us. Those symbols tend to occur together with natural motifs, taking part in a composite motif. There is one case where an inscription appears with natural motifs in a pottery painting (Lachish II, pl. 51:287). However, such a case is extremely rare in the Canaanite pottery painting tradition.

In addition, many motifs in Canaanite pottery paintings are not regarded as being natural or geometric because they are too fragmentary. Some motifs have been unclearly or unsuccessfully executed, such that we cannot determine what they represent. These elements have been collected into the Class 39: Ma=miscellanea. (This classification is made by the present study on an entirely technical basis).

In any case, all motifs, which are neither natural nor geometric, are regarded as abstract motifs. Since it is usually uncertain what they represent, an attempt to divide them into the basic and composite groups would be meaningless. However, it is possible to divide them into classes and types according to certain definable, regular forms that are shared by several examples.

An abstract motif in a regular form is differentiated from a geometric one, which usually takes the form of a basic geometric shape such as dot, line, circle, semicircle, triangle, or square. [33]

When a composite motif or scene includes abstract motifs or symbols (Ma) in addition to natural motifs, it falls into Sub-category II-2 (Mnac: natural/abstract composite motif).

II-2.1. Abstract Motifs (Sub-category II-1: Ma)

II-2.1.1. Triangle (Class 31: Ma=triangle)

Triangle motifs belonging to the Class 31: Ma=triangle are clearly differentiated from the geometric triangle by their unique shape, which is characterized by two common features: dot-filling and wavy or straight line-connecting (Fig. II-73). According to how these features are combined with the triangle, the examples of this class are divided into four types: the Type 31-1: Ma=triangle1, the Type 31-2: Ma=triangle2, the Type 31-3: Ma=triangle3, and the Type 31-4: Ma=triangle4.

II-2.1.1.1. Triangle1 ("Pubic Triangle", Type 31-1: Ma=triangle1)

A dot-filled reverse triangle with a wavy or straight line connected to the upper horizontal side falls into this type. Such a motif is found on a goblet from Structure II of the Foss Temple at Lachish (LB IIA) and on two different sherds from the same building (Fig. II-73:1, 2, &4). An identical motif is also painted on a sherd from the "Third Semitic" context at Gezer (Fig. II-73:3). It is possible to date this sherd from Gezer to the LB IIA on the basis of the Lachish examples.

The Ma=triangle1 motif is symbolic in nature; two of the four examples appear being flanked by quadrupeds (cf. Figs. II-73:2 & 4; II-85:1 & 2), like the tree in "tree of life" depictions. One of the other two examples appears as an independent motif within a metope (cf. Fig. II-73: 1; Lachish II, pls. 47:229 & 59:2).

In her two articles published in 1987 and 1991 respectively, Hestrin compared the Ma=triangle1 motif flanked by two horned quadrupeds (as shown in Fig. II-85:1) with the "tree of life" scenes on the "Lachish ewer" that also bears the famous dedicatory Proto-Canaanite inscription. She identified the triangle motif with a "pubic triangle" (or *vulva*), as depicted on some contemporary Canaanite gold pendants (Figs. II-73: 18-20). Then, she suggested that the triangle (as shown in Fig. II-73:2) is interchangeable with the tree in the "tree of life" scene (see Fig. II-85:1). Finally, she concluded that both the "pubic triangle" and the tree motif symbolize the biblical Asherah─the Ugaritic Athirat / Elat─the Egyptian Qudshu (Hestrin, 1987a: 212-223; 1991: 50-59). This interpretation has also been accepted by other scholars (Keel, 1998: 33-34; Keel & Uehlinger, 1998: 72-73; Dever, 2005: 225-227).

Hestrin's identification of the Ma=triangle1 motif with the "pubic triangle" is very probable because of the similarities between the motif and the *vulva*, which is represented in some contemporary Canaanite gold pendants, as Hestrin suggested. If this dot-filled reverse triangle motif (Ma=triangle1) represents the *vulva*, which is associated with the desire for fertility or the power of giving life, what is the wavy or straight line connected to its upper side? Perhaps it represents the umbilical cord, which is the lifeline for the fetus.

In recent excavations at Mari, an early 3rd millennium BCE stela from the temple of Ninhursag (Ninhursaga) was discovered. This stela has an engraving of a naked woman's torso in addition to various other motifs, such as quadrupeds with their young, trees (or branches) flanked by quadrupeds, and date-palm branches (Fig. II-85:15; Margueron, 2004: 112-113). The naked woman's torso on the stela is expressed by two circles representing the breasts, a crescent-like navel, and a *vulva* in the shape of a dot-filled reverse triangle.

The *vulva* is engraved in the middle of the lowest part of the stela. Interestingly enough, it is flanked by four, horned quadrupeds and their five youngsters. There is no doubt that this scene depicts the same motif as the dot-filled reverse triangle flanked by quadrupeds, which is painted on a goblet and sherd from Lachish (cf. Fig. II-85:1-2). Just over the dot-filled triangle on the stela are two trees, each of which is flanked by a group of horned quadrupeds.

[33] In Canaanite pottery paintings, there are no geometric motifs with more than four angles (i.e. a pentagon, hexagon etc).

These "tree of life" scenes recall the terra-cotta plaque figurine found in Stratum V at Tel Harassim, which is dated to the 14th-13th centuries BCE (Fig. II-85:16). This plaque figurine depicts a naked woman with long hair, opening her *vulva* with her hands. The *vulva* is flanked by two trees, which are modeled after the woman's thighs, and each tree is accompanied by a horned quadruped. Two nursing babies are depicted just below her breasts.[34]

A crescent-like navel is over the "tree of life" depictions on the stela from Mari. From this navel, two branches extend upwards between two concentric circles that apparently represent the breasts. These elements, in addition to the *vulva*-triangle, recall similar nude female depictions on Canaanite gold pendants (particularly see Fig. II-73:19).

Therefore, the engraved stela from the temple of Ninhursag at Mari confirms the identification of the Ma=triangle1 motif as a *vulva* and shows its connection to the "tree of life" theme.

All these iconographic sources indicate that the *vulva* or *vulva*-triangle and the "tree of life" theme are associated with promoting fertility and birth. This interest is associated with the deity (of any given cult) who has life-giving/maintaining power. In this case, the deity is undoubtedly a goddess (cf. Beck, 1986: 29-34; Keel, 1998: 34-35). The stela from Mari also indicates that such motifs have a Near Eastern origin. Ninhursag, to whom the temple at Mari is dedicated, is known as a Sumerian mother goddess who gave birth to many other gods and goddesses. Additionally many human rulers named her as their "mother" (Black & Green, 1992: 140).

The presence of a woman's head with the "Hathor wig" on many Canaanite gold pendants apparently reflects the same syncretism as that mentioned in the discussion about the examples of the sub-type 1-1/15: Mnb=T-date-palmA/lotus-papyrus (see Figs. II-16:1-3; cf. Cross, 1989: 80). The Egyptian goddess Hathor also had characteristics that can be associated with fertility and birth; she was regarded as the divine mother of the Egyptian kings and was associated with sexuality. It is also known that Hathor was one of the deities who could determine the destinies of newborn babies; she was described as the "lady of the sycamore" in the city of Memphis (Shaw & Nicholson, 1995: 119).

II-2.1.1.2. Triangle2 (Type 31-2: Ma=triangle2)

A vessel from the "Second Semitic" context at Gezer bears a scene, in which a reverse triangle flanked by two large birds, which are surrounded by several small birds (see Fig. II-85:4). This reverse triangle is also dotted, but no wavy or straight line is connected to its upper side (Fig. II-73:5). This motif plays the same role as that of the tree in a "tree of life" scene and it is similar to the Ma=triangle1 type in shape. In this regard, it may also represent a *vulva* and may have the same symbolic meaning as that of the Ma=triangle1 motif. One of the two large birds flanking the motif has a small crest protruding from its head, which is lacking from the other one. These two large birds probably depict a male and a female respectively.

A similar scene is found on two sherds from Alalakh, most likely belonging to the LB I. On each of these sherds, a dot-filled semi-circle is flanked by two birds (Figs. III-29:18-19; Alalakh, pls. 97:r/ATP/37/417 and rc/ATP/37/417). The dot-filled reverse triangle in Fig. II-73:6 has quite a different look from the one in Fig. II-73:5. The former does not occur with animal motifs. Nevertheless, its basic structure as a dot-filled triangle is similar to the latter, and this is why they are classified into the same type. However, we cannot rule out the possibility that the triangle in Fig. II-73:6 is a geometric motif.

II-2.1.1.3. Triangle3 (Type 31-3: Ma=triangle3)

The third type of the Class 31: Ma=triangle is the reverse triangle with a vertical straight line connected to its lower vertex as shown in Fig. II-73:10. This is probably not a geometric motif, but an abstract one since it is painted within a metope on a biconical jug from Stratum IX (LB I) at Megiddo (see Megiddo II: pl. 49:18). Triangles as geometric motifs are common in Canaanite pottery paintings and they often fill friezes or even metopes, usually creating a kind of pattern. However, a poled, reverse triangle motif executed within a metope is clearly differentiated from such conventional triangle designs. It does not generate a geometric pattern. Rather, it exhibits some unusual features, the addition of lines and dots, similar to those observed in other types of the Class 31: Ma=triangle (see Figs. II-73:7-9).

Does this motif (Ma=triangle3) also represent a *vulva*? This identification is possible (cf. Fig. II-73:20), but it is uncertain, since the motif does not appear with any attribute animals. Instead, this motif might represent a lotus or papyrus blossom, which is depicted in a highly schematized form (cf. Figs. II-73:21-22; see also Figs. II-16:1-3 & II-29a:12).

[34] Two fragmentary, but identical terra-cotta plaque figurines were found at Aphek (Stratum XII, the mid-13th century BCE) and in the vicinity of Kibbutz Revadim. Pirhiya Beck discussed these figurines in detail in her article published in 1986 (Beck, 1986: 29-34 & Ills. 1-2; cf. Keel & Uehlinger, 1998, Ill. 82; Keel, 1998: 34-35 & fig. 51-52).

This identification is plausible, because these Egyptian flowers are also associated with the tree motif in some Canaanite pottery paintings. As discussed in the sub-type 1-1/15: Mnb=T-date-palmA/lotus-papyrus in Sub-category I-1, there are some depictions of date-palm trees with lotus or papyrus blossoms added to their trunks. It is interesting that these well-known Egyptian decorative elements are combined with the date-palm, which is the most popular motif in Canaanite pottery paintings. Moreover, these flowers replace the tree in a few "tree of life" compositions (Fig. II-70:1-2 & 3; see also the discussion in the Class 28: Mnc=FL+Q and the Class 29: Mnc=FL+B in Sub-category I-2 above). As mentioned above, this is probably an example of Canaanite syncretism, in which the Near Eastern "tree of life" theme is combined with the Egyptian lotus or papyrus motif.

The identification of the Ma=triangle3 motif with the Egyptian lotus or papyrus blossom remains uncertain. Amiran identified this reverse triangle on a pole as a stylized tree (Amiran, 1969: 147). However, there are no parallels to support this identification.

II-2.1.1.4. Triangle4 (Type 31-4: Ma=triangle4)

The fourth variation of the Class 31: Ma=triangle shows a regular triangle with a wavy or straight line attached to its lower side (Figs. II-73:11-14 & 16). The examples of this type mostly come from Beth-Shean; three of them (Figs. II-73:11-12 & 14) are dated to the LB IIB (Stratum VII) and one is attributed to Late Stratum VII (Iron IA). Two of the Beth-Shean examples exhibit wavy lines (nos. 11-12), while the others are mounted on straight lines (nos. 13-14). In this regard, these examples are very similar to those of the Type 31-1: Ma=triangle1. However, they are regular triangles, which are not dot-filled.

None of them are associated with animal motifs. Rather, they always appear within metopes with geometric triangle motifs, which are filled with a net pattern (cf. Figs. II-73:24-25; see also Beth-Shean VII-VIII, figs. 27:16 & 51:5). In Fig. II-73:25, an example of the Ma=triangle4 type (no. 14) appears with a semicircle mounted on a wavy line. The latter might be another example of the Type Ma=triangle4 motif that has been inaccurately executed, but, this is uncertain. In another regard, it recalls the poled semicircle with two wavy lines, painted with a bird on a Philistine krater from Stratum XIIa at Ashdod (Fig. II-73:17; for the bird, see Fig. II-85:13).

A regular triangle mounted on a straight line (Figs. II-73:13-14) may resemble the lotus buds (as shown in Fig. II-73:23) or the *marru* spade, a symbol of the Babylonian god Marduk (cf. Black & Green, 1992: 168). However, these comparisons are irrelevant when juxtaposed to a regular triangle connected with a wavy line.

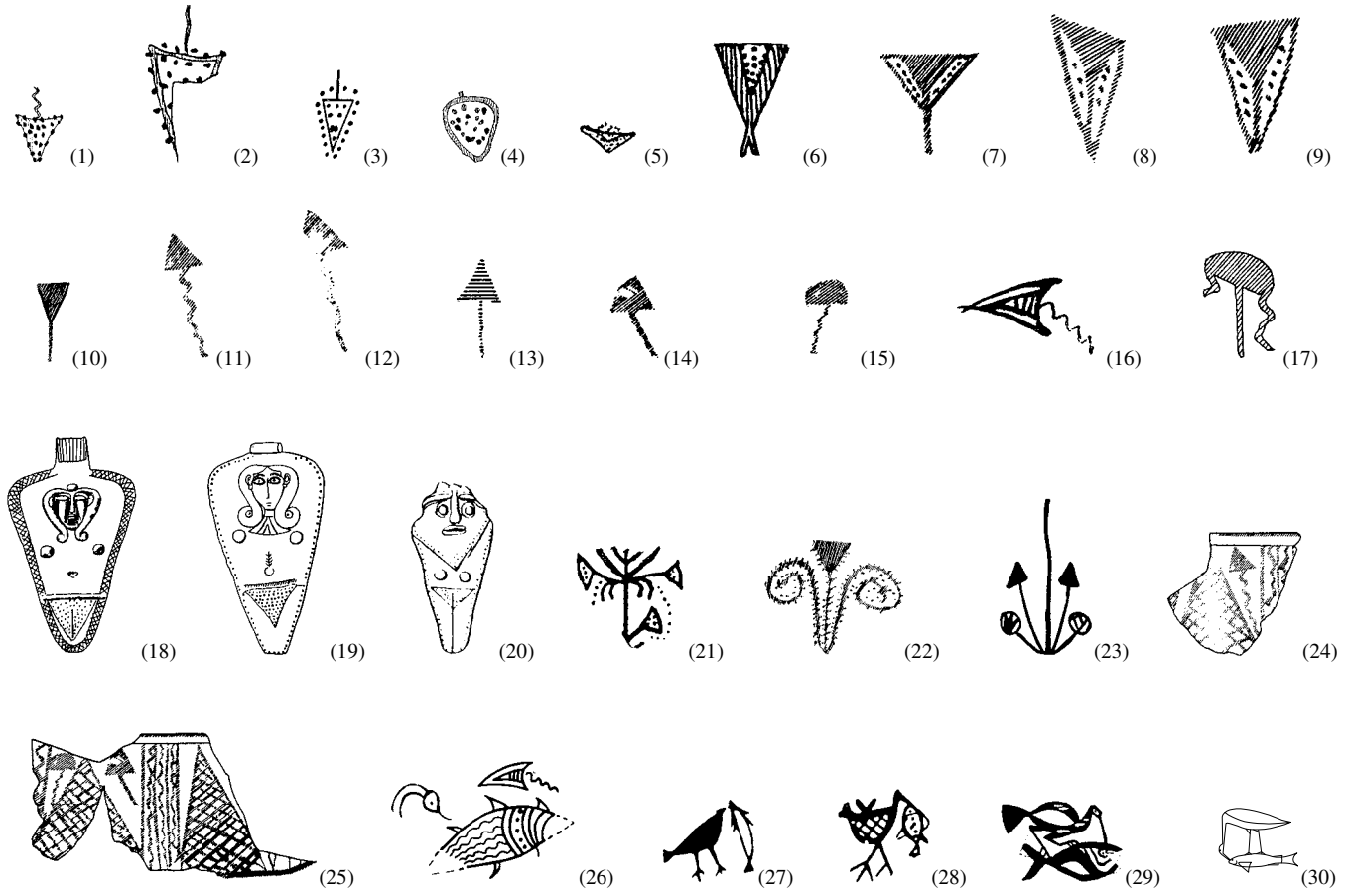


Fig. II-73. Class 31: Ma=triangle (Type 1-4)

(1) (Lachish II, pl. 61:4), FT-Structure II, LB IIA; **(2)** (Lachish II, pl. 59:2), FT-Structure II, LB IIA; **(3)** (E. Gezer III, pl. 167:17), "Third Semitic"; **(4)** (Lachish II, pl. 65:7), FT-Structure II, LB IIA; **(5)** (E. Gezer II, fig. 336), "Second Semitic"; **(6)** (Ancient Gaza II, pl. 31:J38O7); **(7)** (Megiddo II, pl. 60:5), Stratum VIII, LB IIA; **(8-9)** (T. Deir 'Alla-LBAS, fig. 7-2:18), LB, Phase A, the cella, Hoard D539; **(10)** (Megiddo II, pl. 49:18), Stratum IX, LB I; **(11)** (Beth-Shean VII-VIII, fig. 27:15), Stratum VII, LB IIB; **(12)** (Beth-Shean VII-VIII, fig. 27:16), Stratum VII, LB IIB; **(13)** (Beth-Shean VII-VIII, fig. 51:5), Stratum VII, LB IIB; **(14-15)** (Beth-Shean VII-VIII, fig. 21:5), Stratum VII, LB IIB; **(16)** T. el-Far'ah (S), (Beth Pelet II, pl. 63:46), Philistine Ware; **(17)** (Ashdod VI, fig. 3.20:13), Krater, Stratum XIIa, Iron IA, Area H, scale 1:2, Philistine Ware; **(18-19)** T. el-'Ajjul, (Keel & Uehlinger, 1998, pls. 48 & 49), gold pendant; **(20)** (Hestrin, 1987a, fig. 4:9), gold pendant; **(21)** (Hazor I, pl. 86:1), Stratum 1b, LB IIA; **(22)** (T. Deir 'Alla-LBAS, fig. 7-6:13a), LB, Phase B, D810; **(23)** T. el-Far'ah (S), (Beth Pelet II, pl. 58:972), LBIIB-Iron IA, T. 972; **(24)** (Beth-Shean VII-VIII, fig. 27:15), Stratum VII, LB IIB; **(25)** (Beth-Shean VII-VIII, fig. 21:5), Stratum VII, LB IIB; **(26)** T. el-Far'ah (S), (Beth Pelet II, pl. 63:46), Philistine Ware; **(27)** Uqair, Mesopotamia, (Goff, 1963, fig. 345), Bichrome four lugged jar, Jemdet Nasr Period; **(28)** Jemdet Nasr, Mesopotamia, (Goff, 1963, fig. 346), Polychrome Ware, Jemdet Nasr Period; **(29)** T. el-'Ajjul, (Ancient Gaza IV, pl. 43:4), Bichrome Ware; **(30)** Gardiner's sign list G51.

A variation of the Ma=triangle4 motif is found on a sherd from a Philistine krater excavated at Tell el-Far'ah (South) (Fig. II-73:16). It is a regular triangle with a wavy line connected to its lower side. Its main portion is somewhat similar to the triangle in Fig. II-73:6. This motif is interpreted by T. Dothan as a stylized papyrus (T. Dothan, 1982: 203). On the sherd, this motif is painted just over a fish, which is apparently being caught by a bird (Fig. II-73:26). A bird catching a fish is also a recognized motif in Proto-historic Mesopotamia (Figs. II-73:27-28; see also Fig. II-72:2; Goff, 1963, figs. 36-37). In Canaan, this motif occurs on Bichrome Ware (Ancient Gaza I, pl. 28:5; IV, pls. 43:4 & 8). In ancient Egyptian language, the same image is used as a determinative for the verb *ḥ3m* denoting "to catch fish" (Fig. II-73:30). Regardless, it is still difficult to clarify the relationship between the bird catching a fish motif and the Ma=triangle4 type in Fig. II-73:26.

As mentioned above, all of the Beth-Shean examples appear with geometric triangle motifs filled with a net pattern. Such geometric triangles also appear with a date-palm on a krater found at Beth Shean (Fig. II-83:4). However, this does not justify an attempt to identify the Ma=triangle4 motif with the date-palm.

II-2.1.2. Poled Circle (Class 32: Ma=poled circle)

Enigmatic poled circles appear in Canaanite pottery paintings; they consist of two basic elements: a circle and a pole connected to it. These poled circles are divided into two types: the Type 32-1: Ma=poled circle1 and the Type 32-2: Ma=poled circle2.

II-2.1.2.1. Poled Circle1 (Type 32-1: Ma=poled circle1)

The poled circle representing the first type is characterized by the dots surrounding the circle. This motif occurs on three different vessels from Hazor (Figs. II-74:1-5); the pole in Fig. II-74:5 is broken. No other motifs appear with these examples on those vessels.

Another example of this type is found in the interior of a bowl from Tomb 10B in the cemetery of Gibeon (Fig. II-74:6). The space in the interior of this bowl is divided into four segments by two pairs of crossing lines, and a Ma=poled circle1 is painted in one of them. The other three segments are filled with three identical schematized tree motifs (see Gibeon-Cem, fig. 9:8).

Unlike the others, the example from Beth-Shean appears in combination with a T-date-palmA2 motif, rather than as a single, independent motif. In this combination, the Ma=poled circle1 is placed between the upper and lower branches of the T-date-palmA2 (Figs. II-74:7; II-18:3). As discussed in the sub-type 1-1/17: Mnb=T-date-palmA/poled circle, this motif is an exceptional case in which a basic natural motif also has an abstract motif as part of it. This recalls the examples of the sub-type 1-1/15: Mnb=T-date-palmA/lotus-papyrus, which display a combination of a T-date-palmA and a Fl-lotus-papyrus.

It is unclear what the Ma=poled circle1 motif represents. Concerning the Hazor examples, Amiran identified this motif as the Mycenaean "sea anemone" motif (Furumark's motif 27) (Amiran, 1969: 147: cf. Furumark, 1941: 315-318; 1992: pls. 23:34 & 177:326). However, unlike this poled circle motif, the Mycenaean "sea anemone" motif is not connected to a pole. Chronologically, the examples of the Type 32-1: Ma=pole circle1 occur during the LB IIA-B.

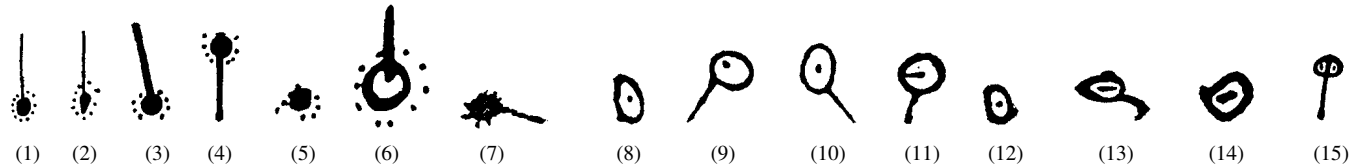


Fig. II-74. Class 32: Ma=poled circle, Types 1-2

(1-2) (Hazor II, pl. 152:5), Stratum 1 (LB II); **(3-4)** (Hazor III-IV, pl. 273:9), Stratum 1b (LB IIA); **(5)** (Hazor III-IV, pl. 280:7), Stratum 1a (LB IIB); **(6)** (Gibeon-Cem, fig. 9:8), Tomb 10B (MB II-LB), LB IIA (on the basis of the vessel type; see Gibeon-Cem. p. 14); **(7)** (Beth-Shean VII-VIII, fig. 17:16), Stratum VIII, LB IIB; **(8-11)** (Megiddo II, pl. 251:1), Stratum VIIB, LB IIB-Iron IA, (cf. Mnab=T-date-palmA/poled circle); **(12)** Megiddo, (T. el-Mutesellim I, pl. 54, Vincent, 1924, pl. 24:1, Megiddo Cult, pl. 40:C), LB II; **(13)** (Megiddo Tombs, pl. 64:35), Tomb 73, Iron I; **(14)** (T. Batash-Timnah III, pl. 31:1), Stratum VIII, LB IB-IIA; **(15)** (Hazor V, fig. II:21:7), Stratum XIV (Local Stratum 8), LB I-IIA.

II-2.1.2.2. Poled Circle2 (Type 32-2: Ma=poled circle2)

When a circle connected to a straight line has a dot at its center, it is grouped into the Type 32-2: Ma=poled circle2. Most of the examples of this type come from Megiddo (Figs. II-74:8-13). Each of nos. 8-12 appears as part of a date-palm flanked by animals (cf. Mnb=T-date-palmA/poled circle2; Figs. II-84:5-7). However, no. 13 occurs independently of other motifs. The Ma=poled circle2 type appears at Megiddo during the LB II and Iron I.

No. 14 appears in a strange context: it is shown near a leg of one of the three men who are apparently pursuing a quadruped (cf. Fig. II-87:1). This scene is painted on a jar found in Stratum VIII at Tel Batash, which is dated to the LB IB-IIA (cf. T. Batash-Timnah III, pl. 31:1).

No. 15 seems to be a variation of the Ma=poled circle2 motif. This motif is depicted with two trees on a sherd from a LB I or IIA-dating carinated bowl from Hazor (cf. Fig. II-83:8; Hazor V, fig. II:21:7).
As in the case of the Type 32-1: Ma=pole circle1, it is uncertain what the Ma=pole circle2 motif represents.

II-2.1.3. Double Triangle (Class 33: Ma=double triangle)

The role played by the double triangle in Canaanite pottery paintings is very unique. As one of the most common motifs, it appears in all three categories of motifs: natural motifs (Mn), abstract motifs (Ma), and geometric motifs (Mg). In each of these categories, it always appears in one of two shapes: the vertical (⧗) and the horizontal (⋈). Such a use of the double-triangle motif apparently finds its origin in the ancient Near Eastern pottery painting tradition.

In the category of natural motifs, the double triangle is used as the main body of a human or quadruped. As discussed in the Type 9-1: Mnb=H-double triangle, Near Eastern and Canaanite pottery painters sometimes drew human figures by attaching a head and four limbs to the vertical triangle (cf. Fig. II-52:1-11). In a similar way, the horizontal double triangle was often used for the expression of the main body of a quadruped (cf. the sub-type 3-1/2: Mnb=Q-horned2; Fig. II-34a-e).

The double triangle as a geometric motif is also very common in ancient Near Eastern pottery paintings. In Iran, its earliest appearance goes back to the Neolithic period (see Bernbeck, 1989, figs. 22: Pattern C1-c; 23: Pattern E2; 24: Motif F3-c; 56:c); the earliest examples of human figures depicted in the double-triangle style come from Iran and Pakistan (cf. Figs. II-52:7-10). In Crete, the double triangle as a geometric motif occurs on pottery vessels from the Early Minoan II (Betancourt, 1985, figs. 24 & 26:c). In Israel, it appears mainly in paintings on Bichrome Ware and Canaanite vessels. The double triangle as a geometric motif will be discussed in Category III.

In the category of abstract motifs (Ma), the double triangle is not common. Furtherrmore, it is often difficult to determine whether certain double triangles painted on pottery vessels are abstract motifs or geometric ones. In such cases, some additional criteria can be utilized. In the present study, a double triangle is regarded as an abstract motif when it meets at least two of the following criteria: (1) when other elements such as dots, lines, strokes, etc. are added to it, (2) when it appears as an independent, main motif placed within a metope or frieze, (3) when it appears with natural motifs, as part of a scene, (4) when it does not generate a pattern by repeating itself. The Class 33: Ma=double triangle includes two types: the Type 33-1: Ma=double triangle1 and the Type 33-2: Ma=double triangle2.

II-2.1.3.1. Double Triangle1 (Type 33-1: Ma=double triangle1

A four-handled chalice from Structure II of the Foss Temple at Lachish is painted with a metope design in which a vertical double triangle motif occupies each metope (Lachish II, pl. 50:267). This black-colored double triangle has short, red, hair-like strokes surrounding its outline. Its periphery is filled with dots, which may serve as a space-filler (Fig. II-75:1). It seems that another motif that fills a different metope on the krater is identical, even though its hair-like strokes seem to have been blurred (cf. Fig. II-75:2).

The vertical double triangle in Fig. II-75:3 is painted in one of the metopes decorating a krater from Megiddo (Megiddo II, pl. 66:4). This double triangle is asymmetrical because its upper triangle is bigger than the lower one. The most unusual feature of this example is the two arms, which are suspended from it. In light of this feature, the

image is not a geometric shape, but an abstract motif representing something unidentified. A very similar example to Fig. II-75:3 occurs on a sherd from Tel Michal (Fig. II-75:4). This vertical double triangle is roughly symmetrical, but includes two arms like its parallel from Megiddo (Fig. II-75:3); its upper part is painted in two colors.

What these motifs represent is enigmatic. On the Megiddo krater, in another metope, there is also a symmetrical, vertical double triangle, which has no arms. This image is undoubtedly a geometric motif (cf. Megiddo II, pl. 66:4). It is unclear what the Canaanite pottery painter intended to express when he produced these two different kinds of double-triangle motifs − abstract and geometric − within the metope design on the Megiddo krater. It might be that both the abstract and the geometric double-triangle motifs on this krater represent the same thing. If this theory is correct, it would be as Frankfort noted:

> *"...the simplest geometric designs may also have some ideographical or even magical meaning, while representations of natural objects may, by mechanical copying through many generations, be distorted into geometric figures"* (Frankfort, 1924:16).

The geometric vertical and horizontal triangles were used as pictograms, alphabetic letters, "potter's marks," or symbols in various cultures including the ancient Near East, the Aegean, and Europe (cf. Lachish III, pl. 94:472; Bernal, 1987, figs. 4-5 & 7-8; Pittman, 1984, fig. 38:b; Robinson, 1995: 178; Winter: 11-12 & fig. 5:a-right; Goff, 1963, fig. 317). However, it is not possible to clarify whether there is any relationship between the geometric double-triangle motifs occurring on pottery paintings and linguistically symbolic signs.

A double triangle from the center of a temple-façade scene painted on the front of a cult stand from Stratum VIIB at Megiddo may provide a clue for determining what the Ma=double triangle1 motif represented (Fig. II-85:17).

Cult stands like those from Megiddo (Figs. II-85:17) and from Ta'anach (Stand A & B dating to Iron IIA, see Figs. II-85:18-19) have been interpreted as pottery shrines. Various decorations executed in relief or painted on these vessels have been suggested to depict their exteriors and interiors (cf. Megiddo Cult: 12-17; Lapp, 1969: 44; Hestrin, 1987b: 61-65; Kempinsky, 1989: 82-85; Beck, 1994: 373-374; 200: 168-170; 2002: 407-414), although some similarly decorated vessels are apparently altars (Pella 2: 97-100; Mazar, 2003: 150-151).

Concerning the Meggido cult stand, Beck describes the scene on its façade wall as follows:

> *"The scene in front seems to depict the façade of a shrine with a palm tree in its center. The trunk of this palm is cut out so that the fronds appear in open-work technique (i.e., they are hollow), while the summit of the tree is painted in a lattice design. Two vertical bands, each divided into squares (the right hand with checkers and the left one with a lattice design), appear on either side of this tree. Schematic palm trees are shown on either side of these bands. Superimposed lions stand behind each palm tree. The lions most probably represent the gate guardians, similar to the sphinxes and griffins on the wall painting from Mari. The palm tree in the center is − by analogy to Mari − located in the cella, and therefore represents the object of worship"* (Beck, 1994: 373; 2002: 411-412).

Beck interprets the motif in the center of the temple-façade scene as a date-palm, identifying the vertical double triangle (a Ma=double triangle1 form) as the trunk, and the enigmatic two hollows as the date-palm fronds. As for the hollows, Beck points out that they are not windows, but motifs representing something, as indicated by their unusual shapes. It is clear that they are intentionally cut out; the use of a similar technique can be observed in the representation of a cultic dance on a cult stand from Stratum X (the end of 11th-early 10th centuries BCE) at Tell Qasile (T. Qasile I: 87-89 & fig. 23).

However, the whole shape of the motif in the center of the assumed temple-façade scene does not seem to depict a date-palm with fronds. In Canaanite pottery paintings, there is not a single case in which a date-palm is depicted in such a form. Moreover, since two date-palm trees of a well-defined type (the Type 1-1/17: Mnb=T-date-palmA2/poled circle) are shown on both sides of the assumed temple-façade, it is difficult to imagine that another date-palm motif, rendered in a totally different style, would be executed in its center.

Rather, the overall impression of this motif indicates that it is not a tree at all, but something else entirely. I would like to suggest that the vertical double triangle in the center is a symbol, not a date-palm trunk, and that the two hollows depict animals, probably quadrupeds. These quadrupeds (represented by the two hollows) are flanking the symbolic vertical double triangle, just like other animals are flanking trees in Figs. II-65, 66, 67, 68, & 69, dot-filled reverse triangles in Figs. II-85:1-2 & 4, and poles in Figs. II-85:3 &7. This identification becomes even more probable when one considers the hollows, which are silhouetted in the same color as that of the vertical double triangle motif in the center (see Fig. II-75:6).

The vertical double triangle in this scene is certainly symbolic, even though it is virtually a geometric shape. Of course, one should not assume that the double triangle was always used as a symbol. It is very difficult to know if it has a symbolic meaning when it is not associated with any natural motifs. If these identifications of the elements in the center of the temple-façade scene are correct, they would indicate that the Ma=double triangle1 motif should be associated with the fertility cult.

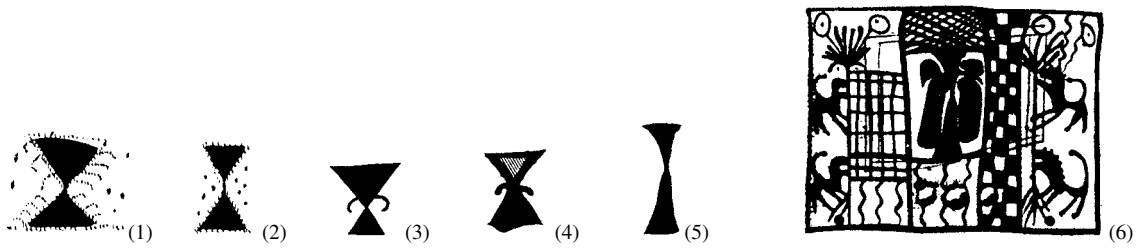


Fig. II-75. Type 33-1: Ma=double triangle1

(1-2) (Lachish II, pl 50:267), FT-Structure II, LB IIA; **(3)** (Megiddo II, pl. 66:4), Stratum VIIB, LB IIB; **(4)** (T. Michal, fig. 5.9:5), Stratum XVI or V, LB I-II; **(5-6)** (Megiddo II, pl. 251:1), Stratum VIIB, LB IIB.

II-2.1.3.2. Double Triangle2 (Type 33-2: Ma=double triangle2)

The Type 33-2: Ma=double triangle2 includes any horizontal double-triangle shape, which, according to the criteria mentioned above, is considered an abstract motif. Compared to the Type 33-1: Ma=double triangle1, the examples of this type are closer to geometric motifs because none of them exhibit elements such as dots, lines, or strokes. However, there are examples, which are combined with natural motifs in a metope or frieze. A date-palm standing between a horned quadruped and a horizontal double triangle is shown on a sherd from Tomb 59 at Gezer (Figs. II-76:3 & 6). This scene might be a variation of the "tree of life" motif that consists of a tree flanked by quadrupeds on either side (the Type 24-1: Mnc=T+Q/1). If so, it can be said that the horizontal double triangle replaces the second horned quadruped in this scene. Regardless, this scene shows that the horizontal double triangle, as an abstract (probably symbolic) motif, can be associated with the "tree of life" theme.

Another sherd from Gezer shows two decorated friezes. One of the friezes depicts a horizontal double triangle and what seems to be the lower body of a quadruped in the upper frieze (Figs. II-76:4 & 8). In the lower frieze of this sherd, there is a date-palm flanked by two horned quadrupeds. A krater from NE Level VI at Lachish is decorated with two friezes including depictions of natural motifs. A "tree of life" motif of the Type 26-1: Mnc=T+Q+B is depicted in a metope of the upper frieze on the krater, and a bird is shown in another metope (Fig. II-76:7; see also Fig. II-68:6), while a date-palm (Mnb=T-date-palmA2) and a horizontal double triangle occur in the lower frieze (Figs. II-76:1 & 7).

The horizontal double triangle in Fig. II-76:2 is painted in a metope on a biconical jar from Megiddo. The other metopes on the jar are filled with single date-palms (of the Mnb=T-date-palmA2 type; see Megiddo II, pl. 63:3). The motif in Fig. II-76:5 also seems to be a horizontal double triangle. This motif is painted in a metope on a goblet from the LB sanctuary of Tell Deir 'Alla, while a flower version of the "tree of life" theme (the Type 29-1: Mnc=FL+B) is depicted in the other metope on the vessel (see T. Deir 'Alla-LBAS, fig. 7-6:13a).

The horizontal double triangle as an abstract motif also occurs on Iron II (or later) materials. A storage jar from Lachish bears an "incised pot mark," which is in the shape of the horizontal double triangle (Fig. II-76:9). One of the limestone altars found at Tell Jemmeh shows an incised decoration depicting a horizontal double triangle between two date-palm trees (Fig. II-76:10). This decorated altar illustrates that such motifs had religious significance.

Thus, it can be inferred that the horizontal double triangle is closely associated with the "tree of life" theme when it appears as an abstract (probably symbolic) motif in Canaanite pottery paintings. However, it is still very difficult to clarify what it represents or symbolizes.

It is noteworthy that the horizontal double triangle as an abstract motif also occurs in different cultures and regions. The horizontal double triangle between two trees as depicted on a monochrome vessel from the Proto-literate period in the Diyala region (Fig. II-76:11) recalls the incised decoration on the limestone altar from Tell Jemmeh (Fig. II-76:10); this is in spite of a chronological gap of more than two thousand years and the long distance between the two regions.

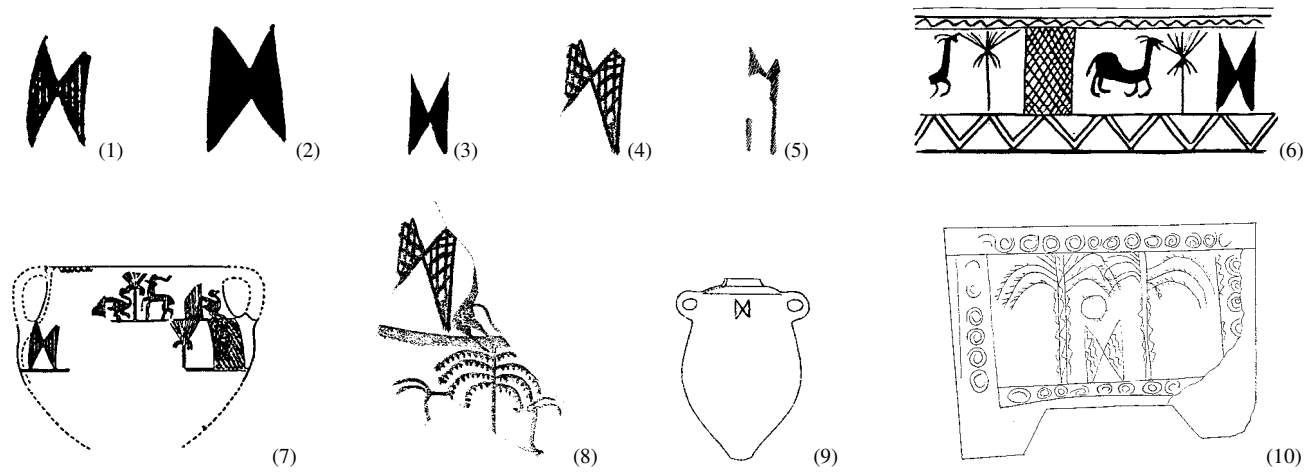


Fig. II-76. Type 33-2: Ma=double triangle2 (horizontal)

(1) (Lachish IV, fig 2:2), NE Level VI; **(2)** (Megiddo II, pl. 63:3), Stratum VIIB; **(3)** (E. Gezer III, pl. 85:17), Tomb 59; **(4)** (E. Gezer III, pl. 165:2), "Third Semitic"; **(5)** Ma=double triangle2, (T. Deir 'Alla-LBAS, fig. 7-6:13a), LB, Phase B, D810; **(6)** (E. Gezer III, pl. 85:17), Tomb 59; **(7)** (Lachish IV, fig. 2:2), NE Level VI, LB IIB; **(8)** (E. Gezer III, pl. 165:2), "Third Semitic"; **(9)** (Lachish III, pl. 94:472), storage jar with an "incised pot mark"(?), Iron II; **(10)** Tell Jemmeh, (Gerar, pl. 40:1) limestone incense altar.

A double triangle painted in a metope on a LB jug from Ugarit (Ras Shamra) is not technically a horizontal double triangle, since it is inclined (Fig. II-76:12). Nevertheless, there is no doubt that it is an abstract motif, which has symbolic meaning. Some pottery paintings of the Geometric period in Greece show that the horizontal double triangle appears in military scenes. In one case, it occurs above a Greek war galley (Fig. II-76:13; cf. Winter, 2001: 11). In another case, it appears in a battle scene (Fig. II-76:14). It is unclear what the horizontal double triangle symbolizes in Greek pottery paintings from the Geometric period. However, it should not be identified as a double axe (cf. Furumark, 1941: 329-330 & fig. 55:35).

The horizontal double triangle may appear in many cultures of different regions and periods as the result of diffusion. However, it is likely that it had a variety of symbolic meanings in those cultures.

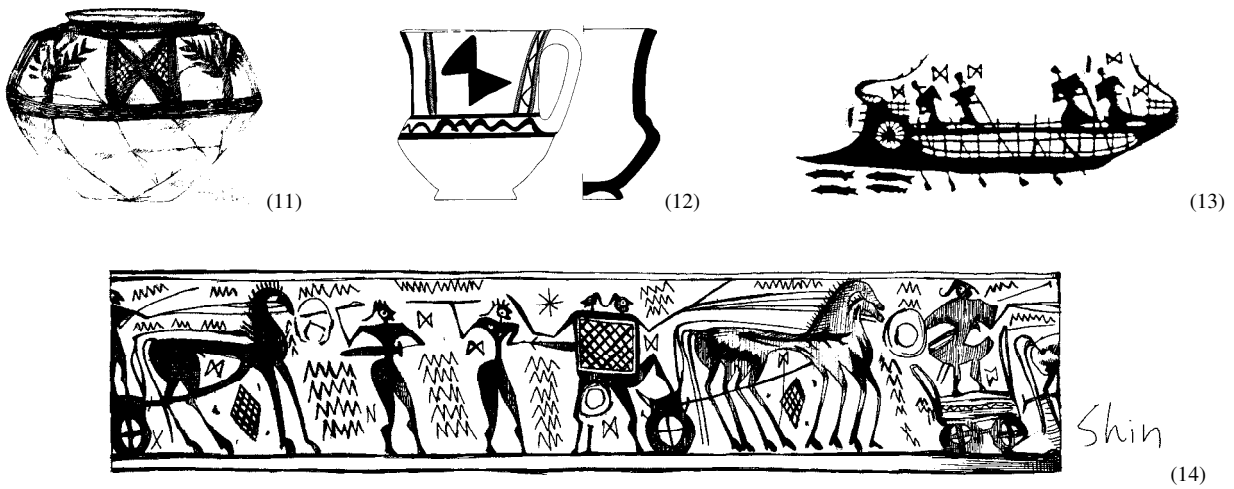


Fig. II-76. Type 33-2: Ma=double triangle2 (horizontal)

(11) Khafajah, the Diyala (Delougaz, 1952, pl. 28:b, C.493.253), Protoliterate Monochrome Ware; **(12)** Ras-Shamra/Ugarit, (Ugaritica VII, fig. 17:1), Bronze Recent 2 et debut 3 (local Syrian fabrics); **(13)** (Winter, 2001: 11-12, fig. 5a-right), Geometric Period (the 9th-8th cents. B.C.E.); **(14)** (Pedley, 1998: 116, fig. 4.22), Geometric Period (the mid-8th cent. B.C.E.), the Dipylon amphora.

II-2.1.4. Circle (Class 34: Ma=circle)

II-2.1.4.1. Circle1 (Type 34-1: Ma=circle1) / Circle2 (Type 34-2: Ma=circle2)

Circles are common in the Canaanite pottery painting tradition. However, they mostly occur as geometric motifs, rather than abstract ones. Nevertheless, there are at least two cases, in which a circle can be classified as an abstract

motif. One of them is a concentric circle (Fig. II-77:1, *Type Ma=circle1*), and the other is a "spoked wheel" (Figs. II-77:2-3, *Type Ma=circle2*). In both cases, the circle is painted in a metope as a main decorative element, similar to the natural motifs rendered in the other metopes (cf. Fig. II-77:3; T. Qashish, fig. 125). It is difficult to clarify what these circle motifs represent or symbolize.[35]

Fig. II-77. Class 34: Ma=circle, Types 1-2

(1) (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA; **(2-3)** (T. Batash-Timnah III, pl. 42:7 right), Stratum VII, LB IIA.

II-2.1.5. Wavy Line (Class 35: Ma=wavy line)

Wavy lines commonly occur in Canaanite pottery paintings. Unless they serve as frames in a metope design, as exemplified by the wavy line between two parallel lines (), they usually appear with natural motifs. In such a case, they undoubtedly represent a certain object or symbolize something. These wavy lines as abstract motifs are grouped into the Class 35: Ma=wavy line, which is divided into two types: the Type 35-1: Ma=wavy line1 and the Type 35-2: Ma=wavy line2.

II-2.1.5.1. Wavy Line1 (Type 35-1: Ma=wavy line1)

The first type includes simple wavy lines, which appear with natural motifs, or which appear alone as a major motif. In some cases, simple wavy lines are depicted in front of quadrupeds or birds (Figs. II-78:1-3 & 16; II-85:8-9 & 11-12); in other cases, they appear with tree motifs (Figs. II-78:13 & 17; II-83:1-3). These wavy lines, which play an independent role in a scene, are distinguished from those appearing as a subordinate element of a natural motif (cf. Fig. II-17:1-6; Mnb=T-date-palmA/wavy line1). The latter is not regarded as an independent abstract motif.

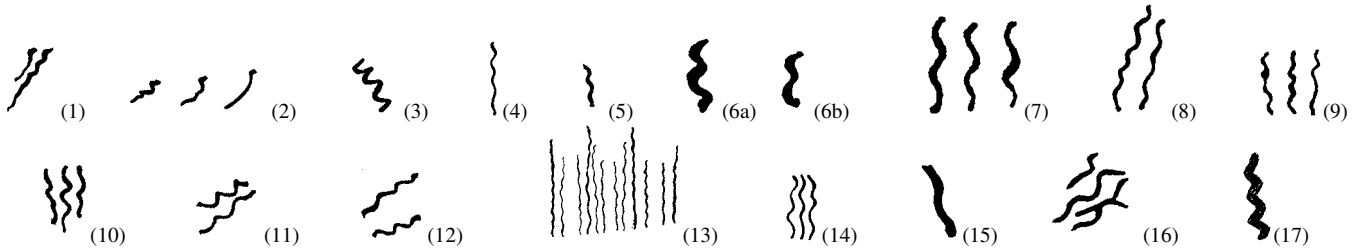


Fig. II-78. Type 35-1: Ma=wavy line1

(1-2) T. el-Far'ah, (Beth Pelet II, pl. 58:978), LB IIB-Iron IA, Tomb 978; **(3)** T. el-Far'ah, (Beth Pelet II, pl. 83:18G7, 978), LB IIB-Iron IA, Tomb 978; **(4)** (Megiddo II, pl. 64:5), Stratum VIIB; **(5)** (Megiddo Tombs, pl. 8:11), Tomb 1101, Iron I; **(6a-b)** (Megiddo Tombs, pl. 13:9), Tomb 877A1, LB II; **(7-13)** (Megiddo II, pl. 251:1), Stratum VIIB; **(14)** (Megiddo Tombs, pl. 34:8), Tomb 912B, LB II; **(15)** (Megiddo Tombs, pl. 65:12), Tomb 73, LB II; **(16)** (Beth Pelet II, pl. 83:18G7, 978), LB IIB-Iron IA, Tomb 978; **(17)** (E. Gezer III, pl. 160:5), "Third Semitic".

Simple wavy lines also occur as independent themes that fill metopes without any association to natural motifs (Figs. II-78:4-12 & 14-15).

Wavy lines are sometimes interpreted as snakes or water streams, depending on the context (cf. Fig. II-57:1a-b & the Type 10-1: Mnb=D-serpent slayer; Keel & Uehlinger, 1998: 56-58). In general, these interpretations are probable. Nevertheless, we should not rule out the possibility that wavy lines may also represent something else.

II-2.1.5.2. Wavy Line2 (Type 35-2: Ma=wavy line2)

When a group of wavy lines form a particular shape, which is more than a simple gathering of lines, it is classified as the Type 35-2: Ma=wavy line2. Two variations of this type are observed. One of them is X-shaped (Figs. II-

[35] As for the "spoked wheel", Epstein noted that the "spoked wheel" motif occurring on the Bichrome Ware may have been stylized representations of real spoked wheels of chariots (Epstein, 1966: 22, 57-64 & fig. 5). However, such identification is no more than guesswork. An almost identical motif is also found on a pitcher of the MB II Amuq-Cilician Ware (Bagh, 2003, fig. 3:e).

79:1-6); an identical motif is also found in a metope on a Scarlet Ware vessel from Tell Agrab in the Diyala region that dates to the early 3rd millennium BCE (Fig. II-79:10; cf. Delougaz, 1952: pl. 135:c).

The other variation recalls the handle decoration motif, the Type 57-1: Mhd=A1, which can be identified with Mnb=T-date-palmA5 or 6 (Figs. II-79:7-9).

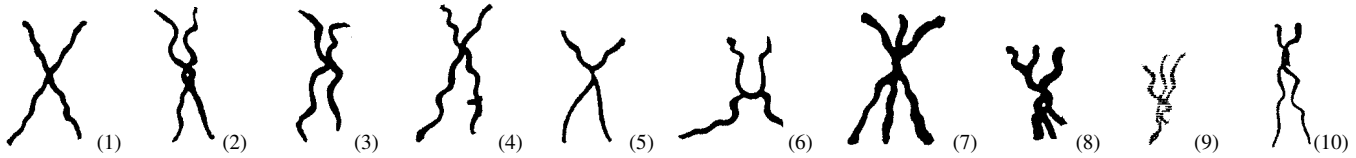


Fig. II-79. Type 35-2: Ma=wavy line2

(1) (Megiddo Tombs, pl. 32:23), Tomb 912A1, LB II; **(2-3)** (Megiddo II, pl. 63:8), Stratum VIIB; **(4)** (Megiddo II, pl. 69:16), Stratum VIIA; **(5)** (Megiddo Tombs, pl. 13:24), Tomb 877B1, LB II; **(6)** (Megiddo Tombs, pl. 16:19), Tomb 989A1, LB II; **(7)** (Megiddo Tombs, pl. 31:4), Tomb 911B, LB II; **(8)** (Megiddo Tombs, pl. 32:22), Tomb 912A1, LB II; **(9)** (Beth Shean VII-VIII, fig. 13:7 & (FCTBS II:II, pl. 43:19), Stratum VII-LB IIB; **(10)** T. Agrab, (Delougaz, 1952, pl. 135:c), ED I, Scarlet Ware.

All examples of this type appear in metopes, but it is difficult to know what these motifs represent or symbolize. Except for one example from Beth Shean (Fig. II-79:9), all motifs of the Type 35-2: Ma=wavy line2 come from Megiddo (Fig. II-79:1-8). Chronologically, these motifs seem to have existed during the LB II and to have survived into the Iron IA.

II-2.1.6. Pole (Class 36: Ma=pole)

II-2.1.6.1. Pole (Type 36-1: Ma=pole)

A krater from Stratum VIIA at Megiddo bears a scene depicting an enigmatic pole flanked by six animals, including three quadrupeds and three birds (Figs. II-80:1 & II-85:3). This arrangement of motifs recalls a "tree of life" scene. We have already seen that the dot-filled reverse triangle (Type Ma=triangle1 & 2; Figs. II-73:1-5) can also be flanked by animals (Figs. II-85:1-2 & 4; see also Fig. II-85:15).

In shape, this motif is characterized by the small strokes arranged along its surface, which give the pole the look of a spinal column. This object resembles a date-palm trunk with stumps remaining on it after its branches have been cut off, which appears in some depictions of date-palms (cf. Fig. II-80:2; see also Figs. II-1:11-12). This might indicate that the Ma=pole motif represents a date-palm trunk.

This identification recalls the biblical *asherah*, *asherim*, and *asheroth*,[36] which have been assumed by many scholars to have existed in the form of a wooden pole serving a cultic function (cf. Day, 1986: 392 & 403-404; 1992: 486; Dever, 1990: 145-146; Hestrin, 1991: 52; Reed, 1949: 16-22; 69-72; 1962: 251); these words are translated as "sacred pole(s)," "sacred post(s)," or "Asherah pole(s)" in some English versions of the Bible (see NRS, TNK, and NIV respectively).

It may be possible to associate this pole with the biblical Asherah on the basis of 2Kings 17:10:

> *"...they set up for themselves pillars and sacred poles (אשרים) on every high hill and under every green tree;"*

However, such interpretations or translations are entirely based on obscure biblical references.[37] Furthermore, the Asherah iconography is still debated among scholars and seems far from being established. Thus, in a situation like this, it would be premature to interpret the Ma=pole motif as the "Asherah pole."

It also seems possible that this same motif represents a Canaanite imitation of the Egyptian *djed*-pillar ( , *ḏd*), which was an emblem of Osiris, a god associated with death, resurrection, and fertility (cf. Fig. II-80:3; Shaw & Nicholson, 1995: 86 & 213-214). It is known that the amulet in the form of the *djed*-pillar was commonly worn "because of the idea of longevity and stability which the homophone verb *ḏd* brought to it" (Betrò, 1996: 209).

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[36] *asherim*: Ex 34:13; Dt 7:5; 12:3; 1Kgs 14:15; 14:23; 2Kgs 17:10; 23:14; 2Chr 14:3; 17:6; 24:18; 31:1; 33:19; 34:3; 34:4; 34:7; Isa 17:8; 27:9; Jer 17:2; Mic 5:14; *asheroth*: Jdg 3:7; 2Chr 19:3; 33:3; *asherah*: Dt 16:21; Jdg 6:25; 6:26; 6:28; 6:30; 1Kgs 16:33; 2Kgs 13:6; 17:16; 18:4; 21:3; 23:6; 23:15).

[37] Various opinions of many scholars concerning the Asherah iconography during the end of 19th and the first half of the 20th centuries are well surveyed in Reed, 1949: 16-22 and 69-72.

The *djed*-pillar often appears in conjunction with the Egyptian sign for 'life' (☥, *ʿnḫ*) in relief scenes and on decorated objects, and it may also be associated with life, protection, dominion, health etc. (Wilkinson, 1992: 165). As attested by the decoration on a "sacred throne" from an Egyptian temple excavated at Beth Shean, the combination of the *djed*-pillar and the *ankh* sign seems to have been known in Canaan (under Egyptian control) during the LB and Iron IA (Fig. II-80:4). In Canaan, the Egyptian *ankh* (*ʿnḫ*) sign sometimes seems to have been identified with the "tree of life" motif (Keel, 1998: 29-30, fig. 33; Collon, 1985: 66, fig. 3).

The Canaanite syncretism, which combines Egyptian symbolic images, such as lotus and papyrus, with a date-palm or "tree of life," has already been observed in some pottery paintings from the LB and Iron I (see the examples of the sub-type 1-1/15: Mnb=T-date-palmA/lotus-papyrus in Figs. II-16:1-3 and of the Type 2-1: Mnb=FL-lotus/papyrus in Figs. II-29a:1-14). It has been determined that those images were combined with Canaanite date-palms, and that they might have been identified by the Canaanites as the "tree of life." In this regard, it seems possible to assume that the Ma=pole motif might depict a Canaanite imitation of the *djed*-pillar, although there is a notable difference between them; the *djed*-pillar always has four horizontal ridges on its upper portion, while the Ma=pole motif depicts many ridges from the top to the bottom.

Lastly, we cannot rule out the possibility that this motif is simply a depiction of date-palm, whose branches have faded away.

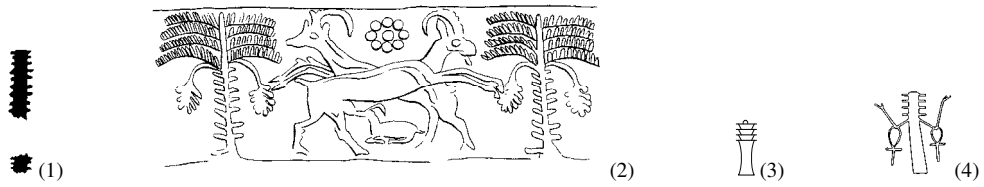


Fig. II-80. Type 36-1: Ma=pole

(1) Ma=pole, (Megiddo II, pl. 69:13), Stratum VIIA; **(2)** (Ornan, 2005, pl. 171 date-palmB1; see also Keel, 1980b, fig. 88), Middle Assyrian cylinder seal; **(3)** *Djed* sign (Gardinder's sign list R11); **(4)** Beth Shean, (FCTBS II:I, pl. 19:13) a *djed* symbol with two ankh signs on a sacred throne, "Period of Amenophis III".

II-2.1.7. Dot (Class 37: Ma=dot)

II-2.1.7.1. Dot (Type 37-1: Ma=dot)

The Type 37-1: Ma=dot includes any group of dots that appear independently in a scene alongside natural motifs. The word "independently" is particularly emphasized here, since dots can also occur as elements that form an abstract motif, as seen in the examples of Type Ma=triangle1, each of which consists of a reverse triangle filled with dots. Unlike these dots, those belonging to the Type 37-1: Ma=dot appear as independent motifs alongside natural motifs in various scenes (Figs. II-83:4-7 & 10-11; II-84:2-4, 9 & 11; II-85:9; II-86:5 & II-87:1). For the same reason, these dots are also differentiated from those combined with geometric motifs (see Category III).

Most of the examples of this type appear with trees; some are flanked by animals (Figs. II-84:2-4, 9 & 11) while others are not (Figs. II-83:4-7 & 10-11). At least one example appears in a scene with quadrupeds that are facing two wavy lines (the Type 35-1: Ma=wavy line1) without trees (Fig. II-85:9). Each of the scenes in Figs. II-86:5 & II-87:1 also depicts a group of dots around a quadruped

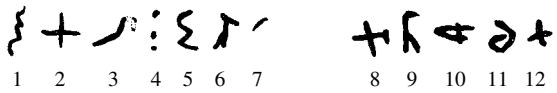
It is unclear what these dots depict. It might be that the dots, which are shown around the trees, represent seeds or fruits, provided that those scenes symbolize fertility, blessing, or life-giving/maintaining power, as is usually assumed.

II-2.1.8. Script (Class 38: Ma=script)

II-2.1.8.1. Script (Type 38-1: Ma=script)

The Type 38-1: Ma=script includes any inscription appearing with pictorial representations. Inscriptions written on pottery vessels or sherds (often called "ostraca") without pictorial representations are not included in this type, since they are not pottery paintings and are thought to have different functions.

There is only one example in this type; it is the Proto-Canaanite inscription written on the famous "Lachish ewer," which dates to the LB IIB. The inscription is as follows (Lachish II: 49; Naveh: 1987: 33-35):



The ewer was found in forty-two fragments, and was later restored (Ibid: 47). However, some parts are still missing; among them is the fragment between no. 7 and no. 8, which was assumed to accommodate two or three more letters. No. 7 is thought to be all that remains from the original letter that did not survive (Ibid: 49). It is generally accepted that the first three letters read: *mtn*, and that the last three read: *ʿlt*. As for the three dots arranged vertically, many scholars suggest that it was a "division marker" or "word divider," while others read it as the number "three" (Cross, 1954: 19-21; see also Lachish II: 50-54).

When Cross published his reading and interpretation in an article of 1954 (Cross, 1954: 19-21), there were various opinions concerning the missing letters, as well as the nos. 5-7 and 8-9 (see the table in Lachish II: 53, arranged by T. H. Gaster). Later, this reading was widely accepted. In this article, he read the inscription as follows: *mtn*. *ṯ/śy* [*l*][*rb*]*ty ʿlt* and suggested two different translations for it: (1) "Mattan. A tribute to my Lady Elat," and (2) "A gift: a lamb for my Lady Elat". In the first translation, *mtn* was identified as a Canaanite personal name, and *ṯ/śy* was interpreted as a tribute. As shown in his second interpretation, the first word (*mtn*) might have been a common noun denoting a "gift," since the second part (*ṯ/śy*) could be also translated as a "lamb." Cross mentioned this second option on the basis of a parallel from an Ugaritic text (see Ibid: 21).

However, in his 1969 article, he apparently gave up the second alternative and wrote the following:

> *"The inscription on the Ewer reads as follows: mtn. śy* [*l*][*rb*]*ty ʿlt ("Mattan. An offering to my Lady Elat"). The offering or tribute was no doubt the decorated Ewer itself and perhaps its contents, presented to the temple of Elat in Lachish by a certain Mattan"* (Cross, 1969: 16).

Cross's reading and interpretation is accepted by many scholars (Naveh, 1987: 33-35; Maier III, 1986: 166; Hestrin, 1987a: 214; 1991: 54; Keel & Uehlinger, 1998: 72; Dever, 2005: 226), although somewhat different readings have also been proposed (Puech, 1986: 18; cf. Hadley, 2000: 156-159).[38]

In any case, an important question for the present study is how the inscription is related with the pictorial representations of the "tree of life" and of the animal procession on the vessel. Hestrin believes that the painter/writer intentionally placed the word *ʿlt* (Elat) over the tree flanked by two ibex and a bird, in order to indicate that it represents the goddess Elat (Hestrin, 1987b: 74; 1991: 54):

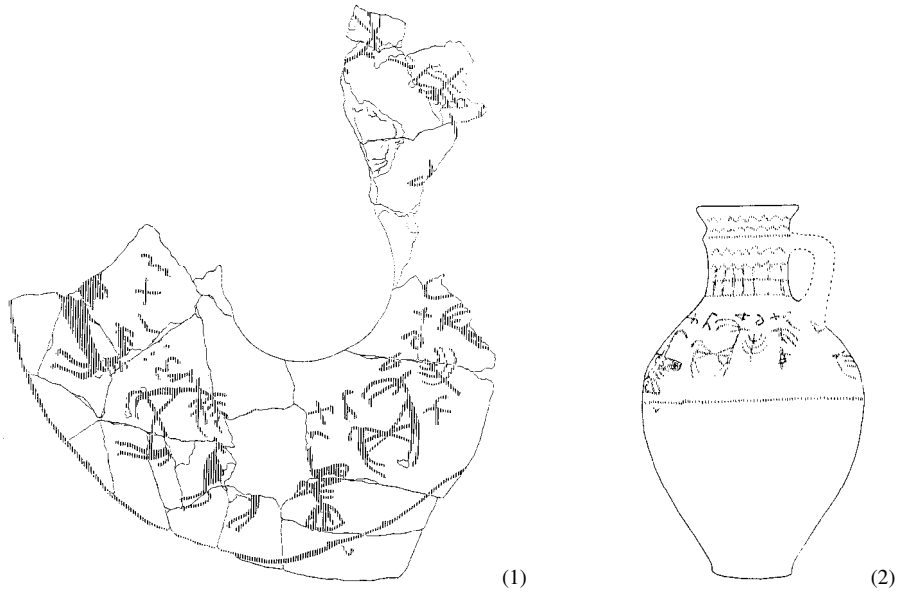
> *"It is no accident that the word Elat appears over the tree that represents Elat/Asherah"* (Hestrin, 1991: 54).

This logic is accepted by Hadley (Hadley, 2000: 160). According to this logic, the word *ʿlt* (Elat), as written on the vessel, serves as a kind of caption for the tree because it is shown over the object. If this is true, what about the other words? For example, *mtn* (Mattan) appears over the first quadruped in the animal procession scene. Does this animal represent Mattan, the person who, according to Cross, presented the ewer and its contents in the Foss Temple at Lachish (see above)? The word *śy* (an offering) appears very close to the neck of the deer. Does the deer represent the offering? It does not seem to be so, and one cannot say that only the word *ʿlt* (Elat) from the main inscription is an exception.

Moreover, we should take into account the fact that another tree flanked by at least two animals is executed on the same vessel, but without any letters over it. The recurrence of an identical motif in a design is not new in the Canaanite pottery painting tradition. In such a case, each scene is usually executed within a metope. Of course, all of the scenes in a design can also occur together in one open space, as in Fig. II-68:15. In this design, the scenes are merely variations of the same theme.

In the case of the Lachish ewer, the painter seems to have arranged the three scenes – two "tree of life" representations and an animal procession – together in a frieze, rather than three different metopes, in order to secure space for the inscription. It is evident that the scenes are not related with each other in a narrative sense, even though they occur together in the same frieze.

[38] Puech argues that there are traces of *r* (*resh*) and *p* (*pe*) after *ʿlt* on the vessel, and attempts to read them as *r*[*š*]*p* (Puech, 1986: 17-18; cf. Hadley, 2000: 159-160). However, this reading is not plausible. The "traces" are apparently not letters, but part of the drawing.



(1) (2)

Fig. II-81. Type 38-1: Ma=script

(1-2) (Lachish II, pls. 60:3 & 51:287), Structure III, LB IIB, scale 1:6 & 1:10.

The inscription does not seem to directly relate to the scenes, but rather to the "offering" that is "dedicated to Elat," which is undoubtedly the ewer itself as an "offering basket" and its contents. If Cross's reading is correct, the inscription explains who makes the offering to whom, and the drawing implies why he dedicates it to the deity.

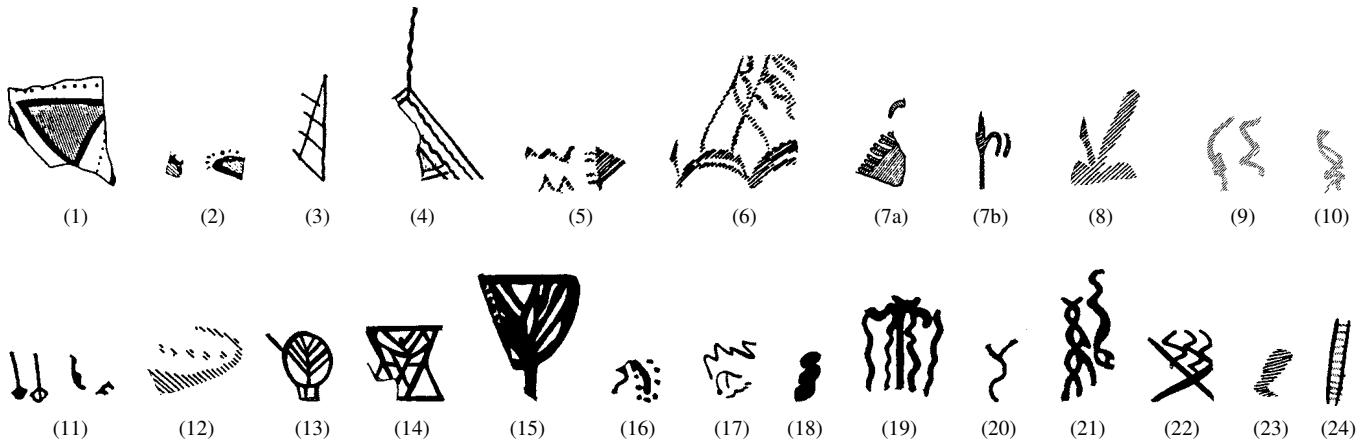
Presumably, the tree flanked by animals on the Lachish ewer does not represent the goddess Elat herself, but symbolically implies the result of her blessing, which she was expected to give to the offering-maker as a reward. In other words, the drawing as a whole reflects the offering-maker's desire for a blessing of the goddess.

The χ-shaped sign shown near the tree flanked by two ibex and a bird (see Fig. II-81:1) does not draw scholarly attention; it apparently is not a decorative element belonging to the drawing. Rather, it might be an unsuccessfully executed letter.

II-2.1.9. Miscellanea (Class 39: Ma=miscellanea)

II-2.1.9.1. Miscellanea (Type 39-1: Ma=miscellanea)

When a motif cannot be identified as an object that exists in the visible world, and when it does not have a regular form, it is classified as a Ma=miscellanea. Many examples of this type come from fragmentary decorations shown on sherds, while others are painted on complete vessels (Fig. II-82).



(1) (2) (3) (4) (5) (6) (7a) (7b) (8) (9) (10)

(11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24)

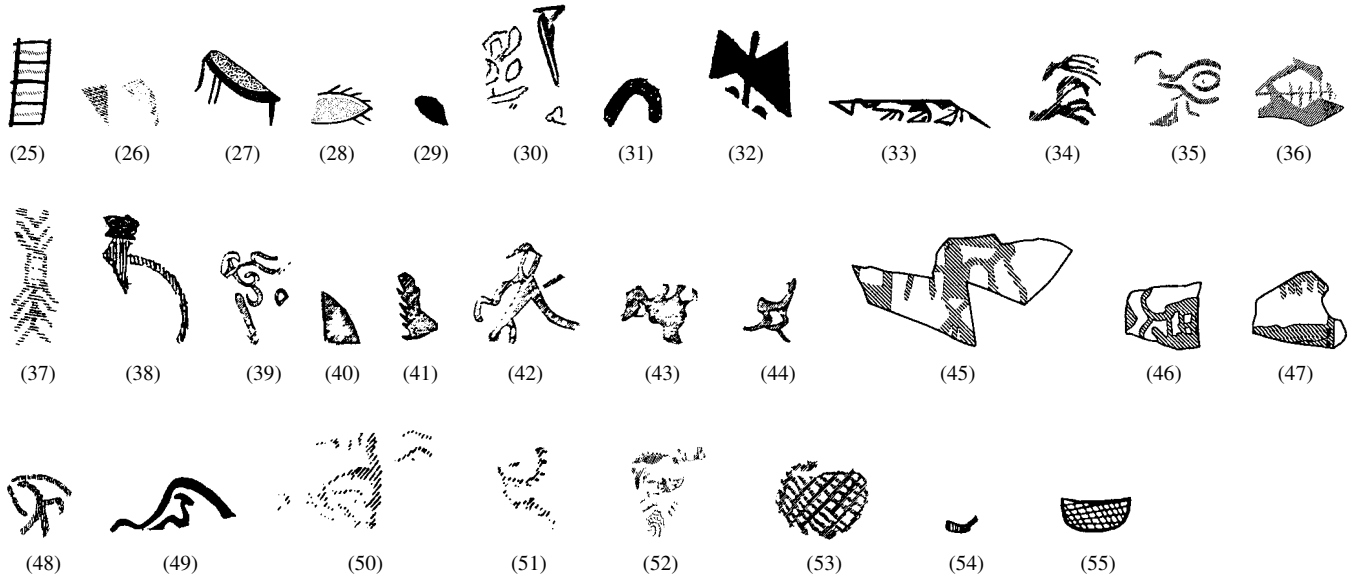


Fig. II-82. Type 39-1: Ma=miscellanea

(1) (Hazor III-IV, pl. 243:27), LB I, unstratified; **(2)** (Hazor III-IV, pl. 243:29), LB I, unstratified; **(3)** Tell el-'Ajjul, (Ancient Gaza I, pl. 30:40); **(4)** Tell el-'Ajjul, (Ancient Gaza I, pl. 31:43); **(5)** (Beth-Shean VI-IV, fig. 54:15), Level VI, Iron IA; **(6)** (Beth-Shean VI-IV, fig. 56:2), Level VI, Iron IA; **(7a-b)** (Beth-Shean VII-VIII, fig. 15:12 & FCTBS II:II, pl. 43:30), Stratum VII, LB IIB; **(8)** (Beth-Shean VII-VIII, fig. 19:14), Stratum VIII, LB IIB; **(9-10)** (Beth-Shean VII-VIII, fig. 29:3), Stratum VII, LB IIB; **(11)** (Beth-Shean VII-VIII, fig. 52:6 & FCTBS II:II, pl. 43:29), Stratum VII, LB IIB; **(12)** (Beth-Shean VII-VIII, fig. 52:7 & FCTBS II:II, pl 43:29), Stratum VII, LB IIB; **(13-14)** Beth-Shean, (FCTBS II:I, pl. 18:7); **(15)** Beth-Shean, (FCTBS II:I, pl. 18:8); **(16)** Beth-Shean, (FCTBS II:II, pl. 45:20), "Early Seti I Level"; **(17)** T. el-Far'ah (S), (Beth Pelet II, pl. 58:978), LB IIB-Iron IA, T. 978; **(18)** (E. Gezer III, pl. 165:7); **(19)** (Megiddo II, pl. 64:3), Stratum VIIB; **(20)** (Megiddo Tombs, pl. 14:5), Tomb 877B1, LB II, **(21)** (Megiddo Tombs, pl. 64:36), Tomb 73, Iron I; **(22)** (Megiddo Tombs, pl. 66:13), Tomb 73, LB II; **(23)** (Beth-Shean VII-VIII, fig. 19:18 & FCTBS II:II, pl. 43:37), Stratum VIII, LB IIB; **(24-25)** Tel Batash, (T. Batash-Timnah III, pl. 31:1), Stratum VIII, LB IB-IIA; **(26)** (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA; **(27)** (E. Gezer III, pl. 160:7), "Third Semitic"; **(28)** (E. Gezer III, pl. 167:8); **(29)** (E. Gezer III, pl. 159:13), "Third Semitic"; **(30)** (E. Gezer III, pl. 159:15), "Third Semitic"; **(31)** (E. Gezer III, pl. 160:5), "Third Semitic"; **(32)** (E. Gezer III, pl. 168:1), "Third Semitic"; **(33)** (E. Gezer III, pl. 173:15), "Fourth Semitic"; **(34)** (Beth-Shean VII-VIII, fig. 25:1), Stratum VII, LB IIB; **(35)** Beth-Shean, (Mullins, 2002, pl. 29:6), Stratum R1b, LB IB; **(36)** Beth-Shean, (Mullins, 2002, pl. 28:1), Stratum R1b, LB IB; **(37)** a burial cave near the village of Zawata, (Eisenstadt, et al, 2004, pl. 5:2), LB; **(38)** T. Jemmeh, (Gerar, pl. 63:36); **(39-44)** Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(45-47)** (Megiddo IV, fig. 13.52:3b, 3d, & 3e), Level K-5, Iron I; **(48)** T. Jemmeh, (Gerar, pl. 63:35); **(49)** (T. Deir 'Alla-LBAS, fig. 7-13:38), LB, Phase D, P700; **(50)** (T. Deir 'Alla-LBAS, fig. 7-14:9), LB, Phase D; **(51)** (T. Deir 'Alla-LBAS, fig. 7-14:12), LB, Phase D, Trench D, D700; **(52)** (T. Deir 'Alla-LBAS, fig. 7-15:14), LB, Phase D; **(53)** (T. Deir 'Alla I, fig. 57:51), Phase D, Iron IA; **(54)** (Lachish IV, fig. 2:31), NE Level VI, LB IIB or Iron IA; **(55)** Bichrome Ware, (Megiddo Tombs, fig. 111 & pl. 46:16), Tomb 1100A, LB I.

II-2.2. Natural/Abstract Composite Motifs (Sub-category II-2: Mnac)

When a scene exhibits not only natural motifs, but also abstract ones, it is called a natural-abstract composite motif (Mnac). In the examples of Mnac, the main natural object, directly associated with the abstract motif, is predominantly a tree, and in some cases, it is flanked by animals. There are also examples of Mnac that consist of depictions of animals combined with abstract motifs.

Thus, the examples of Mnac fall into three groups: the Class 40: Mnac=T+Ma, the Class 41: Mnac=T+Q/B+Ma, and the Class 42: Mnac=Q/B+Ma. Most of the examples of each class have already been mentioned or discussed in Sub-category II-1.

II-2.2.1. Tree Group (Class 40: Mnac=T+Ma)

II-2.2.1.1. Type 40-1: Mnac=T+Ma

The Type 40-1: Mnac=T+Ma includes depictions of trees accompanied by various abstract motifs. It is obvious that the trees are the central elements in those depictions. The examples in this class depict abstract motifs such as wavy lines (Figs. II-83:1-3 & 12), dots (Figs. II-83:4-7 & 10-11), poled circles (Fig. II-83:8), and poles (Fig. II-83:9).

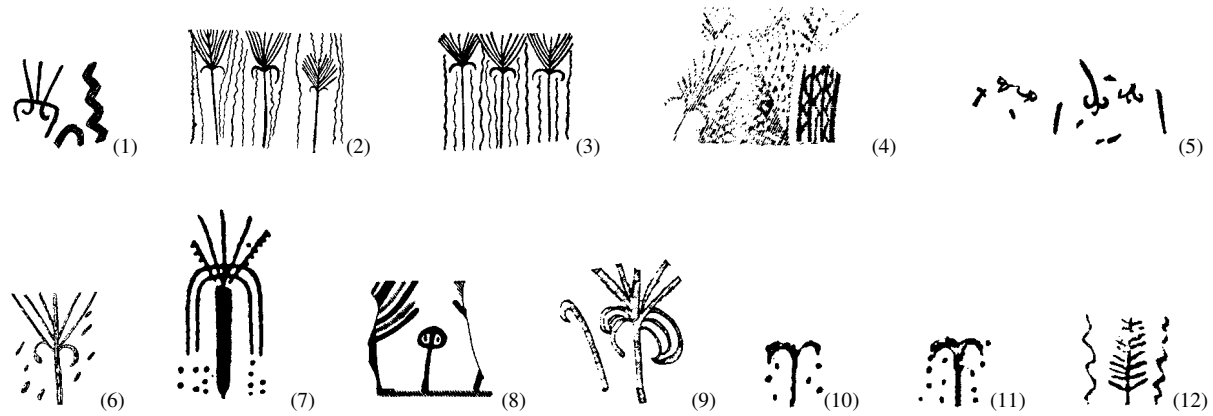


Fig. II-83. Tree Group (Type 40-1: Mnac=T+Ma)

(1) Mnac-fragment=[Mnb-T-date-palmA14]+[Ma-miscellanea+Ma-wavy line1], (E. Gezer III, pl. 160:5), "Third Semitic"; **(2)** Mnac= Mnb[3T-date-palmA7+T-date-palmA7/wavy line1]+[Ma-wavy line1], (Megiddo II, pl. 251:1), Stratum VIIB; **(3)** Mnac=Mnb[3T-date-palmA7]+[Ma-wavy line1], (Megiddo II, pl. 251:1), Stratum VIIB; **(4)** Mnac=[Mnb-T-date-palmA2]+[Ma-dot], (Beth-Shean VII-VIII, fig. 21:4), Stratum VII-LB IIB; **(5)** Mnac-fragment=Mnb[2T-miscellanea]+[Ma-dot], (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA; **(6)** Mnac=[Mnb-T-date-palmA7]+[Ma-dot], (E. Gezer III, pl. 168:7), "Third Semitic"; **(7)** Mnac=[Mnb-T-date-palmA14]+[Ma-dot], Beth-Shean, (FCTBS II:II, pl. 49:27), Level V (Lower), Iron IB; **(8)** Mnac-fragment=Mnb[2T-miscellanea2]+[Ma-poled circle2], (Hazor V, fig. II.21:7), Stratum XIV (Local Stratum 8, LB I-IIA); **(9)** Mnac=[Mnb-T-date-palmA12]+[Ma-pole3], Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(10-11)** Mnac=[T-miscellanea]+[Ma-dot], (Beth-Shemesh, p. 193, no. 415 drawing 1); **(12)** Mnac= Mnb[T-miscellanea4]+[2Ma-wavy line1], (Megiddo IV, fig. 13.60:2), Strainer-spouted Jug, Level K-4, Iron I-II.

II-2.2.2. "Tree of Life" Group (Class 41: Mnac=T+Q/B+Ma)

II-2.2.2.1. Type 41-1: Mnac=T+Q/B+Ma

The Type 41-1: Mnac=T=Q/B+Ma includes "tree of life" scenes, each of which depicts not only trees flanked by animals, but also abstract motifs. Most of the scenes in this class have already been mentioned or discussed in Sub-category II-1.

Since the poled circles (Ma=poled circle1 and 2) in Figs. II-84:1, 5, & 6-7, and the wavy lines (Ma=wavy line1) in Figs. II-84:5 & 12, appear as parts of the T-date-palmA2 motifs, as opposed to independent abstract motifs, their classification codes are integrated into those of the date-palm motifs. Thus, in the present study, the trees mounted with poled circles in Figs. II-84:1 & 6-7 are given the following classification codes respectively: Mnb=T-date-palmA2/poled circle1 and Mnb=T-date-palmA2/poled circle2 (the sub-type 1-1/17). The classification code of the date-palm in Fig. II-84:5, which is combined with Ma=wavy line1, as well as Ma=poled circle2, is as follows: Mnb= T-date-palmA2/wavy line1/poled circle2 (the sub-type 1-1/18). The date-palm in Fig. II-84:12 is named T-date-palmA2/wavy line1 (the sub-type 1-1/16).

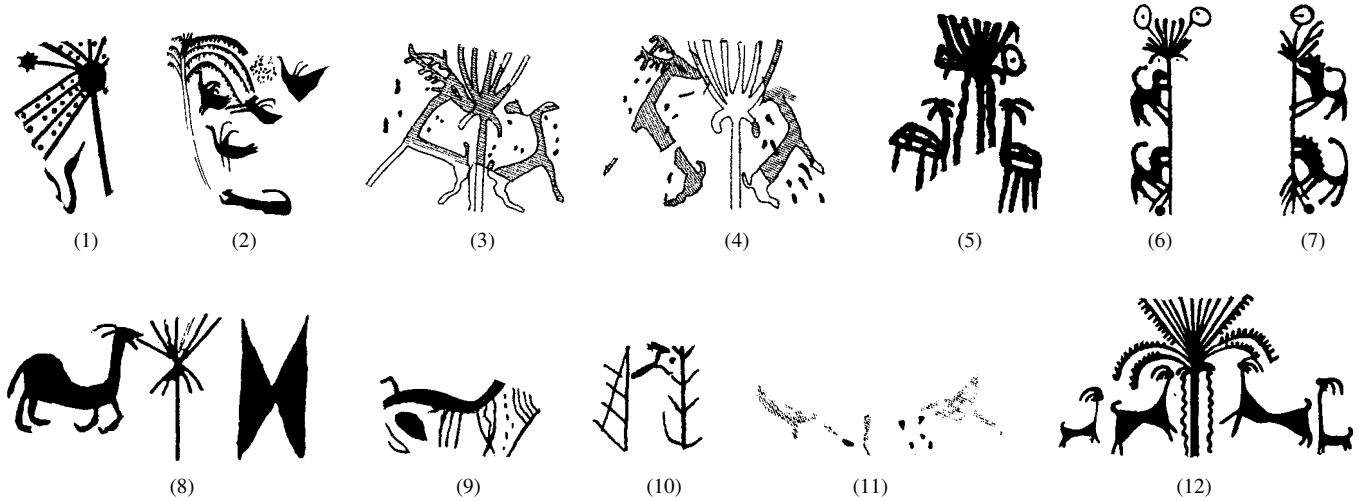


Fig. II-84. Type 41-1: "Tree of Life" Group (Mnac=T+Q/B+Ma)

(1) Mnac-fragment=T-date-palmA2/poled circle1+B-miscellanea, (FCTBS II:II, pl. 43:26 & Beth-Shean VII-VIII, fig. 17:16), Stratum VIII-LB IIB; **(2)** Mnac=[Mnc-T-date-palmB1+4B-forked tail1+Qp-lion]+[Ma-dot], T. el-Far'ah (N), (cf. Ziffer, 1990, p. 11 in English text), MB IIB; **(3-4)** Mnac=[Mnc-T-date-palmA2+Q-deer-m+Q-deer-f]+[Ma-dot], (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA, "an unclear stratigraphic context"; **(5)** Mnac-fragment=T-date-palmA2/wavy line1/poled circle2+Q-horned1-s+Q-horned1-r, Megiddo, (T. el-Mutesellim I, pl. 54; Megiddo Cult, pl. 40:C), LB II; **(6-7)** Mnac=T-date-palmA2/poled circle2+2Qp-lion, (Megiddo II, pl. 251:1), Stratum VIIB; **(8)** Mnac=Mnb[T-date-palmA2+Q-horned1-r]+[Ma-double triangle2], (E. Gezer III, pl. 85:17), Tomb 59; **(9)** Mnac-fragment=[Mnc-T-miscellanea+Q-miscellanea]+[Ma-miscellanea+Ma-dot], (E. Gezer III, pl. 159:13), "Third Semitic"; **(10)** Mnac-fragment=Mnb[T-miscellanea2+Q-horned3-rf]+[Ma-miscellanea], (Ancient Gaza I, pl. 30:40); **(11)** Mnac-fragment=[Mnc-T-miscellanea?+2B-miscellanea?] +[Ma-dot], (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA; **(12)** Mnac=T-date-palmA2/wavy line1+2Q-horned2-rf+2Q-horned1-s, (Megiddo II, pl. 64:4), Stratum VIIB, LB IIB.

All these motifs are classified as sub-types of the Type 1-1: Mnb=T-date-palmA in the present classification system. This is established on the basis of both technical and interpretational considerations. However, when such a date-palm motif combined with abstract motifs is flanked by animals, it is technically classified into the Type 41-1: Mnac=T+Q/B+Ma. It is evident that the examples of this type and those of the Mnc classes rendering the "tree of life" theme have the same symbolic meaning.

Most of the examples of this class have also been mentioned in Sub-category II-1. (See the classification codes below the Fig. II-84).

II-2.2.3. Quadruped/Bird Group (Class 42: Mnac=Q/B+Ma)

The Class 42: Mnac=Q/B+Ma includes any scene depicting abstract motifs and animals (quadrupeds or birds or both). All examples of this class are divided into two types: the Type 42-1: Mnac=Q/B+Ma/1 and the Type 42-2: Q/B+Ma/2.

II-2.2.3.1. "Symbol of Life" Group (Type 42-1: Mnac=Q/B+Ma/1)

The Type 42-1: Mnac=Q/B+Ma/1 includes any composite motif depicting one or more abstracts motif flanked by animals (quadrupeds or birds or both) (Fig. II-85:1-11 & 14).

In each example of this type, the central element appears to be the abstract motif, rather than the animals. This is indicated by the fact that the abstract motif takes the position of the tree in the "tree of life" arrangement. That is to say, like the tree, the abstract motif is also flanked by the animals on one or both sides (cf. the Types Mnc=T+Q/1-3; Mnc=T+B/1-2; Mnc=T+Q+B; Mnc=T+Q+F). Such abstract motifs include Type Ma=triangle1 & 2 (Figs. II-85:1-2 & II-85:4), Class Ma=pole (Fig. II-85:3), Type Ma=double triangle1 & 2 (Figs. II-85:5 & II-85:6), and Type Ma=wavy line1 (Fig. II-85:7-9 & 11).

The centrality of the trees in the Mnac classes has been discussed above (Mnac=T+Ma & Mnac=T+Q/B+Ma). When an abstract motif appears in a "tree of life" arrangement, in the place of the tree, it also appears as the central element.

As shown in the present work, the "tree of life" arrangement has many variations in Canaanite pottery paintings. Some of these arrangements depict a tree flanked by animals on both sides; there are also "tree of life" scenes rendering a tree flanked by animals on only one side. In rare cases, the tree is replaced by a flower; in other cases, the tree is combined with the Egyptian lotus, papyrus, and with abstract motifs like poled circles and wavy lines. Many of the animals are horned quadrupeds or deer, but birds are often present as well. Sometimes the animals include both quadrupeds and birds; there is also a case where fish join the group. The animals are depicted in various postures. In particular, the quadrupeds are walking, running, standing, and/or raising their forelegs around the tree. In some "tree of life" scenes, predators near the tree are attacking the horned animals.

Therefore, as far as Canaanite pottery paintings are concerned, we can say that the "tree of life" arrangement is far from being standardized. Such a wide variety of "tree of life" representations show that the tree symbolism, as accepted and expressed by the inhabitants of Canaan during the LB and Iron I, was both dynamic and diverse. This means that all of the tree/"tree of life" representations may not only be expressions of the same faith in the goddess who was believed to have the life-giving/maintaining power, but also those of the desire for fertility and blessing; despite this, the images were utilized in a variety of ways.

The popularity of the tree and its symbolic importance is obvious in Canaanite pottery paintings. Like the "tree of life," the abstract motifs flanked by animals certainly enjoy the same status. However, it is uncertain whether these abstract motifs are "interchangeable" with the tree, and whether each of them has the same symbolic meaning. Hestrin believes that the Ma=triangle1 motif and the "tree of life" are interchangeable, and suggests that they represent the biblical Asherah who can be identified with the Ugaritic Athirat/Elat, and with the Egyptian Qudshu

(Hestrin, 1987a: 212-223; 1991: 50-59). This hypothesis is often mentioned and accepted by many scholars (Ikeda, 1993: 73; Keel, 1998: 33-34; Keel & Uehlinger, 1998: 72-73; Hadley, 2000: 159-160; Nakhai, 2001: 147-148; Dever, 2005: 225-227, etc.).

However, if the Ma=triangle1 motif and the "tree of life" are interchangeable, why did the Canaanite painters need to express the same thing in entirely different images? If they are interchangeable, are all other abstract motifs in the Type 42-1: Mnac=Q/B+Ma/1 (Figs. II-85:3-9, 11, & 12), such as the Ma=pole, the Ma=triangle2, the Ma=double triangle 1 & 2, and the Ma=wavy line1, interchangeable with the tree representing the goddess Asherah-Athirat/Elat-Qudshu in Canaanite iconography?

As mentioned above, Hestrin's interpretation of Ma=triangle1 as a "pubic triangle" is very probable, and may even be confirmed by the engraved stela from the Temple of Ninhursag at Mari (Fig. II-85:15; cf. Margueron, 2004: 112-113; see also the discussion of the Type 31-1: Ma=triangle1).

However, the engraved decoration on this stela from Mari, which depicts a naked woman's torso, shows not only the "pubic triangle" flanked by animals on both sides, but also the tree in the same "tree of life" arrangement. On the stela, the "pubic triangle" is shown in the middle of the lowest portion, exactly in the place of the *vulva*, and is flanked by animals with their youngsters. Just over this scene, on the left and right, are two typical "tree of life" scenes (the Type 24-1: Mnc=T+Q/1).

This seems to indicate that the "pubic triangle" and the "tree of life" were not interchangeable, at least at Mari during the early 3rd millennium BCE. Rather, these scenes apparently had somewhat different symbolic meanings, although they were all associated with the fertility cult.

The arrangement of the decorative elements on the engraved stela from Mari gives an impression that the trees, each of which is flanked by animals, are actually standing on both sides of the "pubic triangle," which undoubtedly is the most emphasized element in this representation of a naked woman's torso. It is not strange that the *vulva* is emphasized in such a representation, which is apparently associated with the Sumerian mother goddess Ninhursag, and her temple.

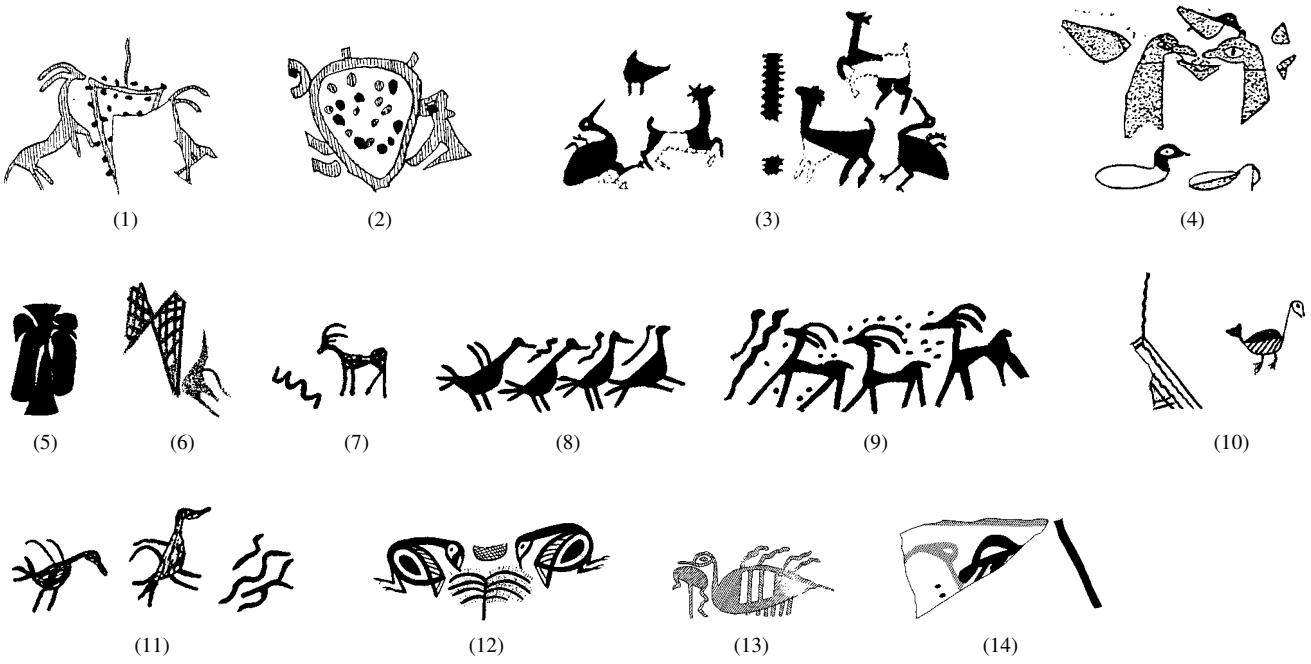


Fig. II-85. "Symbol of Life" Group (Type 42-1: Mnac=Q/B+Ma/1)

(1) Mnac=[Ma-triangle1]+[2Mnb-Q-horned1-rf], (Lachish II, pl. 59:2), FT-Structure II, LB IIA; **(2)** Mnac-fragment=[Ma-triangle1]+[2Mnb-Q-horned1-rf], (Lachish II, pl 65:7), FT-Structure II, LB IIA; **(3)** Mnac=[Ma-pole]+[Mnb-Q-horned1-r+Q-horned1-rf+3B-miscellanea], (Megiddo II, pl. 69:13), Stratum VIIA; **(4)** Mnac-fragment=[Ma-triangle2+Ma-dot]+[Mnb-6B-miscellanea?], (E. Gezer II, fig. 336), "Second Semitic"; **(5)** Mnac=[Ma-double triangle1]+2[Mnb-Q-miscellanea], (Megiddo II, pl. 251:1), Stratum VIIB; **(6)** Mnac-fragment=[Ma-double triangle2]+[Mnb-Q-miscellanea], (E. Gezer III, pl. 165:2), "Third Semitic"; **(7)** Mnac=[Ma-wavy line1]+[Mnb-Q-horned1-s], T. el-Far'ah (S), (Beth Pelet II, pl. 83:18G7, 978), LB IIB-early Iron IA, T. 978; **(8)** Mnac=[4Mnb-B-forked tail1]+[3Ma-wavy line1], T. el-Far'ah (S), (Beth Pelet II, pl. 58:978), LB IIB-early Iron IA, T. 978; **(9)** Mnac=[Ma-wavy line1]+[3Mnb-Q-horned1-s]+[Ma-dot], T. el-Far'ah (S), (Beth Pelet II, pl. 58:978), LB IIB-early Iron IA, T. 978; **(10)** Mnac-fragment=[Ma-miscellanea]+[Mnb-B-miscellanea], (Ancient Gaza I, pl. 31:43); **(11)** Mnac=[2Mnb-B-forked tail1]+[Ma-wavy line1], T. el-Far'ah (S), (Beth Pelet II, pl. 83:18G7, 978), LB IIB-early Iron IA, T. 978; **(12)** Mnac=Mnb[T-date-palmB1+2B-miscellanea)]+[Ma-miscellanea], Bichrome Ware, (Megiddo Tombs, fig. 111 & pl. 46:16), Tomb 1100A, LB I; **(13)** Mnac=[Mnb-B-miscellanea]+[Ma-triangle4], (Ashdod VI, fig. 3.20:13), Krater, Stratum XIIa, Iron IA, Area H, scale 1:4, Philistine Ware; **(14)**; Mnc-fragment=[B-miscellanea]+[Ma-miscellanea], (Ashdod VI, fig. 3.5:17), Stratum XIIIb, Iron IA.

In my opinion, the symbolism, which is immanent in the representation of the naked woman's torso on the Mari stela, finds its Canaanite version in the terra-cotta plaque figurine from Tel Harassim in Israel, which is dated to the 14th-13th centuries BCE (Fig. II-85:16).[39] As described in the discussion concerning the Type 31-1: Ma=triangle1 above, this figurine depicts a naked woman with long hair, holding her *vulva* with both hands, apparently in a gesture of opening herself. Two trees, each of which is accompanied by a horned quadruped, are modeled on the woman's two thighs, creating a situation in which the *vulva* is flanked by two "tree of life" scenes.

In both the nude torso on the Mari stela and the terra-cotta plaque figurine from Tel Harassim, the "pubic triangle" or *vulva* seems to represent an entrance to the realm of fertility: the world of the mother goddess. It is particularly noteworthy that the Mari stela is associated with the temple of Ninhursag. There may have been a theological or symbolic analogy between the realm of fertility, the woman's naked body, and the temple related to the fertility cult in the ancient Near East.

This analogy can also be observed in the decorated cult stands from Megiddo and from Ta'anach, if it is true that they were models of temples (Figs. II-85:17-19; cf. Megiddo Cult: 12-17; Kempinsky, 1989: 82-85; Barkay, 1992: 326; Keel & Uehlinger, 1998: 154-159; Beck, 1994: 373-374; 2000: 168-170; 2002: 407-414). These cult stands also bear "tree of life" scenes. One of the scenes painted on the cult stand from Megiddo vividly depicts two date-palms, flanked by lions and lioness respectively, which are standing on both sides of the temple façade (Figs. II-75:6; II-85:17). Trees flanking the entrance to a temple are a long-standing motif in Mesopotamian art and iconography (Beck, 1994: 369; 2002: 407).

In these representations, the tree flanked by animals undoubtedly appears as a secondary motif, rather than the central element. In the case of the woman's nude torso engraved on the stela from Mari, the most important element is the "pubic triangle." Likewise, the *vulva* is most emphasized element in the terra-cotta plaque figurine depicting a naked woman. In the temple-façade scene painted on the cult stand from Megiddo, the central element is the vertical double triangle (Ma=double triangle1), which is assumed to be in the interior of the temple. Thus, in these cases, it seems difficult to identify the "tree of life" with the fertility goddess herself.

On the two cult stands with relief and incised decoration from Ta'anach, the entrances to each of the assumed temples are apparently indicated by pairs of lions, and of winged sphinxes (Figs. II-85:18 & 19). These pairs of lions and sphinxes seem to represent orthostats placed on either side at shrine entrances, similar to those from Syria and Anatolia (cf. Lapp, 1969: 44; Yadin, 1985: 267; Beck, 1994: 369; 2002: 407). Each of these cult stands consists of several tiers, which are distinguished by the superimposed pairs of animal orthostats mentioned above. These tiers apparently represent different partitions, which, in reality, were horizontally aligned (cf. Lapp, 1969: 44; Beck, 1994: 369; 2002: 407).[40]

Thus, in a temple reconstructed on the basis of Stand B (Figs. II-85:19-20), the cella is apparently the partition represented by the fourth tier from the bottom, which depicts a quadruped standing between two voluted columns. One could reach this partition by entering the first partition, which contains a naked woman standing between the two lion orthostats with her hands raised, and then passing through the second and third, each of which is represented by the second and third tiers respectively (cf. Beck, 2002: 407-411). While, in the case of Stand A, the same motif appears on the first tier from the bottom (i.e. the first partition), the "tree of life" in Stand B is shown in the third partition; it is probably near the cella, rather than at the entrance, on the same axis on which the naked woman and the quadruped are standing (see the assumed reconstruction in Fig. II-85:20).

If this reconstruction is correct, the principal element in the decoration on Stand B is neither the "tree of life," nor the naked female figure, but the quadruped in the fourth partition, which is interpreted as the cella. Beck identifies the quadruped as a calf, suggesting that it may be the weather god or his attribute animal (Beck, 2002: 410-411).

This interpretation seems to be correct. It is interesting that the animal associated with the male weather god occupies the cella in a temple depiction; both the "tree of life" and the naked woman are shown in a secondary place. If the location of the tree, as assumed in Fig. II-85:20 is correct, it recalls the biblical verse (Deuteronomy 16:21):

"You shall not plant any tree as an Asherah beside the altar of the LORD

(לא תטע לך אשרה כל עץ מזבח יהוה אלוהיך).... " (Dt. 16:21)

Keel & Uehlinger interpret the tree in the third tier as "the *asherah*, present in the form of tree," and the naked female figure in the lowest tier as the "Mistress of the Lions" (Keel & Uehlinger, 1998: 158).[41] In Hestrin's view,

[39] Two fragmentary, but identical figurines were found at Aphek (Stratum XII, the mid-13th century BCE) and in the vicinity of Kibbutz Revadim. See footnote 34 of this chapter.

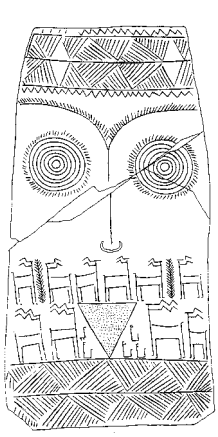
[40] In regard to the cult stands from Ta'anach, Barkay mentions "a multistory square tower" (Barkay, 1993: 326). The cult stand from Megiddo is probably a model of the "tower shrine" (Kempinsky, 1989: 82-85). However, those from Ta'anach are different from the Megiddo stand in shape.

[41] They suggest that the sacredness "becomes more intense as one progress" from the lowest register to the fourth; each register represents a "chaos" and an "ordered cosmos", respectively.

both of them represent the goddess Asherah (Hestrin, 1987b: 67-77). In addition, two identical, naked female figures in relief, each set above the head of a lion, appear as the main decorative element on the front façade of a 10th century BCE pottery cult stand or altar from Pella (Stand 2) (Fig. II-85:22). The excavators identified these female figures as the "goddess Ashtarte-Asherah" (Pella 2: 98-100 & pl. 71; see also Kenyon, 1987: 97). A similar cult stand from Pella (Stand 1) bears an incised tree representation on its four sides as well (Fig. II-85:21; Pella 2: 97 & pl. 70).

A contemporary pottery "altar" from Tel Rehov displays almost identical iconographic elements to those occurring on the Pella cult stands (Fig. II-85:23). The façade of this "altar" is decorated with an incised tree at the center, and with two naked female figures in relief on either side. A. Mazar, the excavator of Tel Rehov, interprets the tree as a representation of Asherah, and the naked female figures as "goddesses of productivity" ("אלות פריון") (A. Mazar, 2003: 151).

As discussed above, however, the identification of the "tree of life" with the Canaanite fertility goddess Asherah is not always justified; it is not necessarily the Canaanite mother goddess Asherah who appears in the form of twin naked female figures on the temple model façade. It is even questionable if such a figure can be safely identified with a particular goddess.



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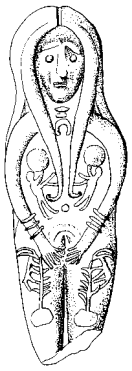

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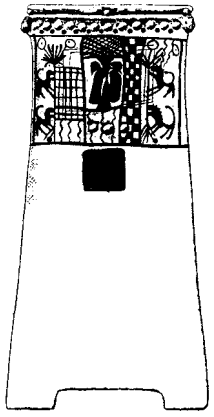

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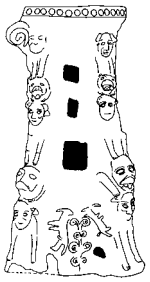

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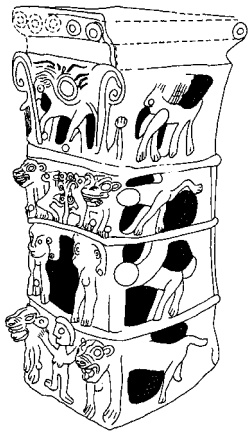

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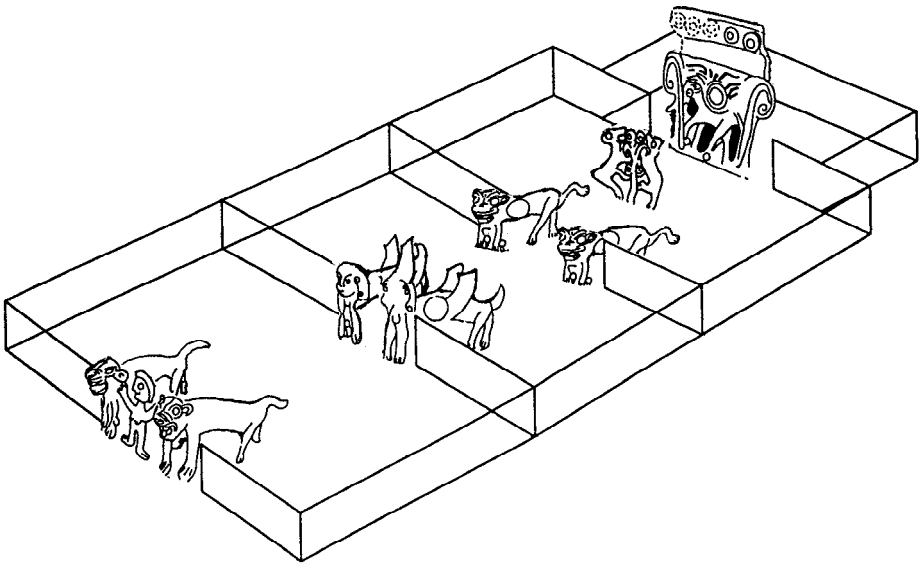

(20)

Fig. II-85. "Symbol of Life" Group (Type 42-1: Mnac=Q/B+Ma/1)

(15) Mari, (Margueron, 2004, fig. 92; cf. pl. 36), stela, early 3rd millennium BCE; **(16)** T. Harassim, (Keel, 1998, Part I-fig. 52, Givon, 1995, fig. 16:2), Stratum V, 14th-13th cents. BCE, terra-cotta plaque figurine; **(17)** (Megiddo II, pl. 251:1), VIIB, scale 1:20; **(18)** Ta'anach, (Beck, 1994, fig. 1), Stand A, the 10th century BCE (Iron IIA); **(19)** Ta'anach, (Beck, 1994, fig. 8), Stand B, the 10th century BCE (Iron IIA); **(20)** An assumed structure of the temple, drawn by G. D. Choi on the basis of Stand B from Ta'anach. The figures have been taken from the drawing in Beck, 1994, fig. 8, and have been modified.

Asherah iconography is far from being defined or established. The identity of the naked female figures standing at the entrance or façade of a temple, which are like those represented on the cult stands from Ta'anach, Pella, and Tel Rehov, is enigmatic; however, they are undoubtedly associated with the fertility cult. Perhaps it would be better to ask, "What do they represent?" rather than "Who do they represent?"

Since they are depicted as standing at the temple façade, flanking the entrance to the building, it is probable that they functioned like orthostats and ornamental columns, which are placed in the same position (cf. Fig. II-85:24; Keel & Uehlinger, 1998: 162-163, illus. 188b; A. Mazar, 1990: 377-378). The same is true for the twin date-palms depicted on the Megiddo cult stand (Fig. II-85:17). These trees are also associated with lions, and are flanking the entrance to the assumed temple model. The two ornamental columns on either side of the temple model façade from the Transjordan also seem to be in the form of date-palms (see Keel & Uehlinger, 1998: illus. 188b).

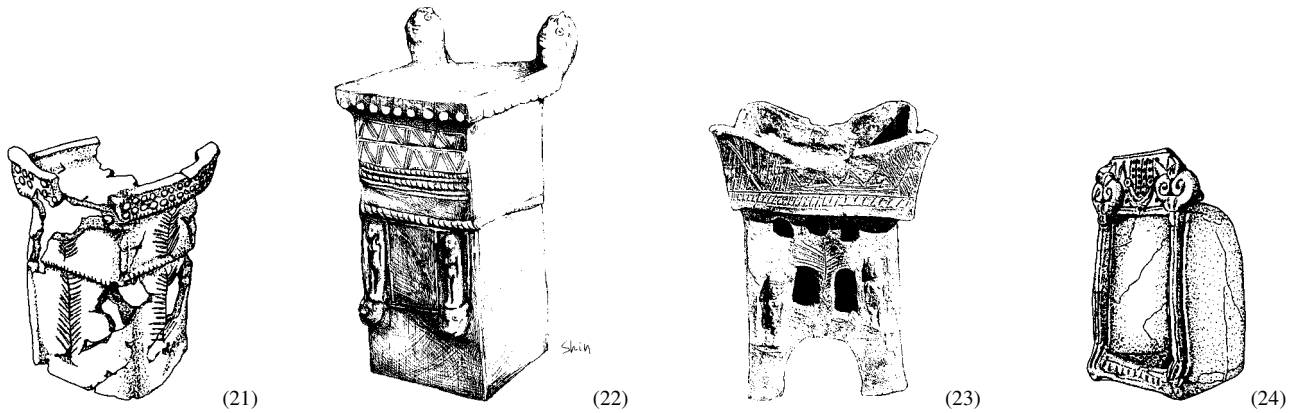

Fig. II-85. "Symbol of Life" Group (Type 42-1: Mnac=Q/B+Ma/1)

(21) Pella, (Keel & Uehlinger, 1998, illus. 186), Stand 1, the 10th century BCE (cf. Pella 2, pl. 70); **(22)** Pella, (Kenyon, 1987, revised by Moorey, p 98), Stand 2, the 10th century BCE, (cf. Pella 2, pl. 71); **(23)** Tel Rehov (Mazar, A. 2003, fig. 14), Stratum V, Iron IIA, the 10th-9th centuries BCE, Area C, altar; **(24)** (Keel and Uehlinger, 1998, illus. 188a), T. el-Far'ah (N), model shrine, Stratum VIIb, the end of the 10th century BCE.

As mentioned before, there might have been a certain theological or symbolic analogy between the naked female body and the temple. It might be that both the naked female body and the temple were identified as the place where fertility was generated. Therefore, both the *vulva* ("pubic triangle") and the temple façade were regarded as the entrance to the sphere of fertility, which was believed to be under the control of the mother goddess and her male counterpart. (See the discussion concerning the Mari stela and the nude female figurine from Tel Harassim; Figs. II-85:1-3).

In the functional aspect, both of the "tree of life" and the naked female figure standing at the temple façade, seem to have served as symbols for defining and introducing the substance of the fertility religion and its cult, which must have been practiced in the temple. The naked female figure may represent the sphere of fertility, rather than a visual form of the mother goddess and the vulva may symbolize the entrance to the sphere of fertility. This could explain why a naked female figure is placed on the façade of a model temple, which is thought to be related with the fertility cult.

It might be possible that the "tree of life" was sometimes identified with the goddess herself, as indicated in Deuteronomy 16:21. However, it is more likely that in most cases, it was no more than a characterizing symbol of a fertility cult. This is particularly evident, when it appears as a decorative element not only for pottery vessels, but also for the façade of a model temple.

Presumably, the "tree of life" symbolizes the life-giving/maintaining power of the mother goddess and her blessing, rather than any visual form of the deity.

II-2.2.3.2. Q/B+Ma/2 (Type 42-2: Mnac=Q/B+Ma/2)

When a scene depicts abstract motifs and animals (quadrupeds or birds or both), in relation to each other, but not belongs to the Type 42-1: Mnac=Q/B+Ma/1, it is grouped into the Type 42-2: Mnac=Q/B+Ma/2 (Fig. II-86). Most of these examples are, in fact, too fragmentary to be described reasonably (Figs. II-86:2-4 & 5-6).

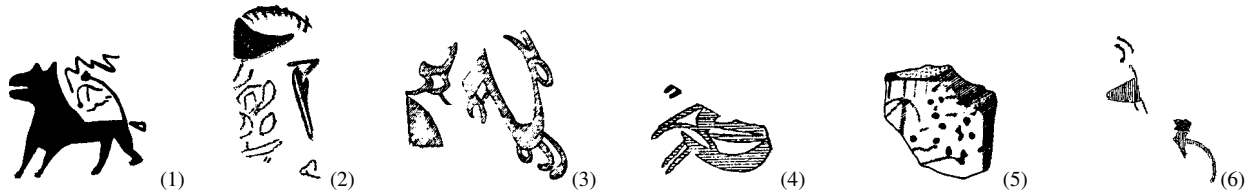

Fig. II-86. Type 42-2: Mnac=Q/B+Ma/2

(1) Mnac=[Mnb-Qp-lion]+[Ma-wavy line1], T. el-Far'ah (S), (Beth Pelet II, pl. 58:978), LB IIB-early Iron IA, T. 978; **(2)** Mnac-fragment=[Mnb-B-miscellanea]+[Ma-miscellanea], (E. Gezer III, pl. 159:15), "Third Semitic"; **(3)** Mnac=2[Ma-miscellanea]+[Mnb-Q-horned1-r], Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic (a mixed LB and Iron context); **(4)** Mnac-fragment=Q-horned3-r+Ma-miscellanea, (Bliss & Macalister, 1902, pl. 41:151), "Late Pre-Israelite Period"; **(5)** Mnac-fragment=[Mnb-Q-horned3-rf]+[Ma-dot], (Beth-Shean VII-VIII, fig. 17:14 & FCTBS II:II, pl. 43:38), Stratum VIII, LB IIB; **(6)** Mnac-fragment=[Mnb-Q-horned2-s?]+[Ma-miscellanea], T. Jemmeh, (Gerar, pl. 63:36).

II-2.2.4. Miscellanea (Class 43: Mnac=miscellanea)

II-2.2.4.1. Miscellanea (Type 43-1: Mnac=miscellanea)

A LB IB storage jar from Stratum VIII at Timnah/Tel Batash is decorated with two metopes, each of which includes a scene (Figs. II-87:1-2). The first scene depicts a quadruped followed by at least three men (Fig. II-87:1). The excavators interpret this depiction as a hunting scene or a procession (T. Batash-Timnah III: 83). As discussed in the Type 9-2: Mnb=H-arms/U-shaped (cf. Figs. II-53:1a-b; II-54:4), judging from his pose, at least one of these men is running toward the animal; his head is missing. The second man is represented by a single leg. This leg strongly indicates that the man is also running, since it is sharply inclined forward. It is unclear whether the third man is running, because his legs are missing. He is holding a weapon, similar to a dagger or sword (cf. Fig. II-54:4). All of these elements indicate that this is a hunting scene, rather than a procession.

Under the second man's leg, there is an enigmatic object, which is classified as a Ma=poled circle2 (cf. Figs. II-74:8-15). However, its appearance in this scene is somewhat perplexing, because most of the other examples appear in the context of the "tree of life" theme. In addition, it seems that a group of dots appear around the quadruped.

As for the second scene, it is very difficult to determine what it depicts, since its elements are not clearly identified. Thus, those elements are technically classified as miscellaneous abstract motifs (Ma=miscellanea), although there is no doubt that each of them represents an object. This is a very exceptional case. It is also unclear whether the first and second scenes are related to each other in meaning. In any case, these two scenes have no comparable parallels, and they are classified into the Type 43-1: Mnac=miscellanea.

At least four human figures with raised arms are depicted on a cult stand from Phase D of the early Iron Age at Tell Deir 'Alla (Fig. II-87:3). One of them is identified only by his head, which appears behind the left figure. There is an unidentified oval object filled with net pattern between the two larger human figures. This scene seems to depict a ritual dance or religious ceremony.

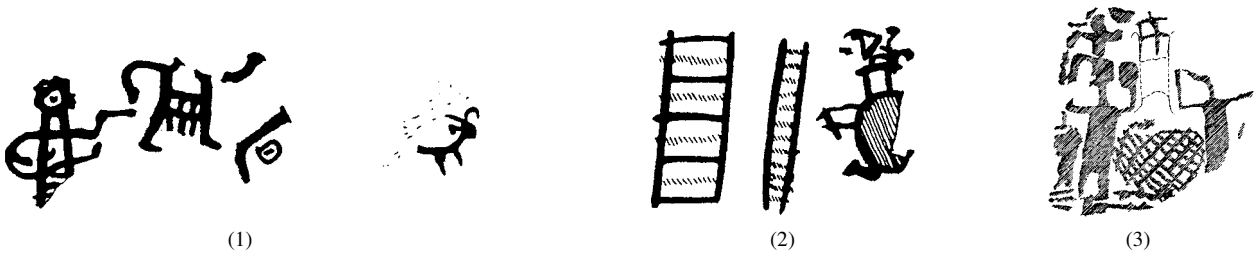

Fig. II-87. Type 43-1: Mnac=miscellanea

(1) Mnac=3[Mnb-H-arms/U-shaped]+[Ma-poled circle2]+[Mnb-Q-horned3-s], (T. Batash-Timnah III, pl. 31:1), Stratum VIII, LB IB-IIA (the late 15th-early 14th centuries BCE); **(2)** Mnac=3[Ma-miscellanea], (T. Batash-Timnah III, pl. 31:1), Stratum VIII, LB IB-IIA; **(3)** Mnac-fragment=4[Mnb-H-miscellanea]+[Ma-miscellanea], (T. Deir 'Alla I, fig. 57:51), Cult Stand, Phase D, Iron IA.

II-3. GEOMETRIC MOTIFS (CATEGORY III: Mg)

Geometric motifs do not bear any symbolic meaning,[42] or represent a certain object found in the visible world. In principle, they are thought to be designed for the purpose of ornamentation alone. In this regard, they are categorized separately from abstract motifs. (See also the four criteria mentioned in the Class 33: Ma=double triangle to distinguish the double triangle as an abstract motif from its geometric version).

In order to use the term geometric motifs, it is important to understand the concepts of geometric shapes in mathematics. However, defining geometric shapes has been a complex subject in mathematics,[43] and discussing it is irrelevant to our current subject, and is beyond my ability.

For the purpose of analyzing the "geometric" motifs observed in Canaanite pottery paintings, it would be better to simply utilize the definitions of the geometric shapes, which are part of our current, common knowledge. For example, the *line* is defined as "a *straight* or *curved* geometric form that is generated by moving a *point* and that has extension only along the path of the point" (Merriam Webster's Collegiate Dictionary: 677).

Now, what is considered the *point* in pottery paintings? The point in a pottery painting can only be represented by a *dot*, regardless of how it is defined in mathematics. Once the visual shape of the point is defined as a dot, those of other geometric concepts can easily be described. A visualized shape of the *line*, as defined above, is not difficult to discern in a pottery painting; and all other regular, basic geometric shapes are produced by utilizing lines.

Every point of the *circle*, as "a closed plane curve," is supposed to be "equidistant from a fixed point within the curve." In Canaanite pottery paintings, the distance between each point of the circle and the fixed point within the curve is not always equal because of the painter's inaccuracy. This kind of technical inaccuracy is accepted; this applies to many similar situations as well. A circle does not have angles. The *triangle* is a polygon consisting of three sides; it is a closed shape characterized by three angles.

A closed shape consisting of four sides and having four equal angles (each 90°) is called a *square*. When the diagonals are not equal, it is called a *rectangle*. However, in Canaanite pottery paintings, it is impossible and meaningless to distinguish between the square and the rectangle, because the painter is not always accurate, as mentioned above. Therefore, regardless of the length of the diagonals, a quadrilateral with four equal angles is called a square. If the diagonals of the polygon are not equal, though each of the four sides has the same length, it is a lozenge.

The identification of figures as geometric shapes depends on their physical similarities. The problem of the painter's technical inaccuracy is ignored, as long as those physical similarities are unequivocal. Kline justifies this means of identification as follows:

> *"The geometric notions of mathematics are abstract in the sense that shapes are mental concepts which actual physical objects merely approximate."* (Kline, 1967: 38)

Thus, in Canaanite pottery paintings, we can easily identify shapes of geometric figures that are commonly known in mathematics, such as dot, line, circle, square, lozenge, etc. In addition to these "classical" geometric shapes, there are also other forms that are named after certain objects or capital letters, such as a "cross," "ladder shape," "wavy line," "X-shape," etc.

In Canaanite pottery paintings, those simple shapes are thought to be geometric, particularly when they appear in a *pattern*, that is, when they are repeated along one or more line axes. When the line axis is horizontal, the pattern is termed *pattern-h* (see Figs. II-88:1b, 2b, & 4b). If it is vertical, the pattern is called *pattern-v* (see Figs. II-88:3b, 5b-c, & 6a-b).

The pattern set on a diagonal axis is *pattern-d* (see Figs. II-88:5d). When a geometric motif, whether a shape or pattern, runs zigzag, it is called *pattern-zigzag* (Figs. II-88:5e & 7). When a pattern is generated by a geometric shape that is repeated on horizontal, vertical, and diagonal axes, it is labeled as *pattern-hvd* (see Fig. II-88:3b & 8b). In Canaanite pottery paintings, the net pattern and the checkerboard pattern are of this type. Since these names are widely used among scholars, the use of the term "pattern-hvd" will be avoided, if at all possible, in the present work.

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[42] As Frankfort stated, the "simplest geometric designs" may have some magical or symbolic meanings (Frankfort, 1924: 16). In the present study, however, such "simplest geometric designs" are classified as abstract motifs; when we talk about a geometric motif, it is actually a pattern, not a basic geometric element. It could be hypothesized that geometric patterns in Canaanite pottery paintings might have symbolic meanings. However, it is no more than guesswork, and it seems that there is no proper way to research this topic.

[43] See the general survey of geometry in Encyclopedia Britannica Vol. 10: 174-182.

Neither natural motifs (Mn) nor abstract motifs (Ma) appear as patterns in Canaanite pottery paintings. If a shape, resembling one of the non-"classical" geometric shapes mentioned above, does not appear in a pattern, then other factors such as size, location on the vessel, and relation to the whole design are taken into consideration to determine whether it is a geometric motif or an abstract motif.

For example, a large, single cross occupying almost the entire space in a bowl's interior is regarded as a geometric motif. However, if a small, single cross occurs on a handle, without any relation to the design on the body, then it would not be a geometric motif, which was designed primarily for ornamentation; it would be considered a potter's mark, which was supposed to bear a certain meaning.

Thus, we can now identify both the non-classical and classical geometric shapes in Canaanite pottery paintings. Each of these regular shapes is regarded as a minimal unit, which cannot be disintegrated and is called a *basic geometric shape* (see Figs. II-88:1a, 3a, 5a, & 8a). When a basic geometric shape is repeated, this form is called a basic geometric pattern (see Fig. II-88:1b, 3b & 5b, & 8b). All of the basic geometric shapes and their patterns are regarded as *the basic geometric motifs* (Mgb).

In many Canaanite pottery paintings, one can find more complex decorative *sub-units* of designs, each of which is a combination of two or more typologically-heterogeneous, basic geometric motifs (shapes and patterns), and each of which has its own area defined clearly within the design. These sub-units are called *composite geometric motifs*. Composite geometric motifs appear in two different forms: the composite geometric shape/pattern and the frame element of a metopic design.

A *composite geometric shape* is a closed basic geometric shape, which is normally filled with a net pattern or a group of dots. For example, a reverse triangle filled with dots (see Fig. II-88:2a) is a composite geometric shape, since the elements are typologically heterogeneous. The same is true for the reverse triangle filled with a net pattern in Fig. II-88:4a. When a composite geometric shape is repeated, it becomes a *composite geometric pattern* (Figs. II-88:2b & 4b).

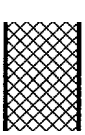
A *composite geometric frame* is a combination of two or more heterogeneous, basic geometric motifs, which serve as frames in metopic designs (Figs. II-88:6a-b & 9). (For metopic designs, see Chapter III). To be a composite geometric frame of a metope, this combination must have a clearly-defined area of its own, and only the vertical frame (triglyph) can meet this criterion. This is why composite geometric frames are observed only in metopic designs.

When the main part of a metopic design consists of a closed basic geometric shape and a frame motif, arranged alternately, it can be considered a pattern. However, even if so, this metopic pattern is not regarded as a composite geometric motif because it is the main part of the design, rather than a sub-unit.

In short, a composite geometric motif is a decorative sub-unit of a design, which can be disintegrated into two or more heterogeneous, basic geometric motifs. The basic geometric motifs are the smallest decorative sub-units of a design. The composite geometric motifs are sub-units of a more advanced stage in terms of regularity, and beyond this stage are the designs themselves.

A composite geometric motif often includes basic geometric patterns as elements (Figs. II-88:6a-b). In such a case, these patterns function like a basic geometric shape – as a sub-unit. A pattern like this is called a *subordinate pattern*. For example, the composite geometric motif in Fig. II-88:6a shows a combination of a wavy line with a running dot, which are both basic geometric motifs confined by a set of two parallel lines. As shown in Fig. II-88:7, the same composite motif also appears in a zigzag form. Thus, in this composite zigzag pattern, the two basic geometric motifs (the wavy line and the running dot) are subordinate patterns.

A subordinate pattern usually serves as a frame element in many metopic designs. A checkerboard pattern between two vertically-running dots in Fig. II-88:9 is an example of such a case.

Basic Geometric Motif		Composite Geometric Motif	
Basic Geometric Shape	Basic Geometric Pattern	Composite Geometric Shape	Composite Geometric Pattern
(1a) 	(1b) 	(2a) 	(2b) 
(3a) 	(3b)  (3c) 	(4a) 	(4b) 

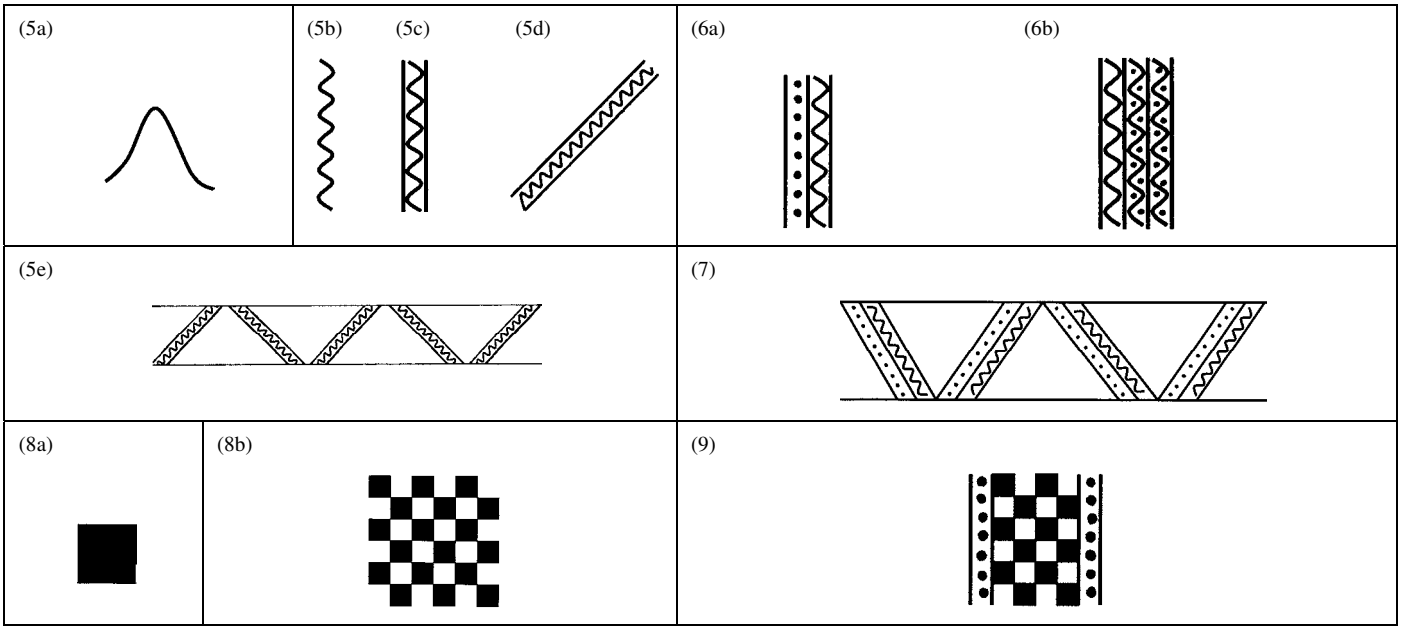


Fig. II-88. Examples of the Basic Geometric Motif (Mgb) and the Composite Geometric Motif (Mgc)

It should be stressed that in most cases, the basic geometric pattern is found between two parallel lines, whether horizontal, vertical, or diagonal (see Figs. II-88:5c-e, cf. II-88:6a-b, 7, & 9). It is difficult to determine whether these parallel lines are part of the pattern or not. At first glance, it seems that they should not be regarded as part of the pattern, since they are not repeated, but merely lengthened.

Nevertheless, upon further study, it becomes clear that those lines are inseparable from the pattern, especially when we look at the frame motifs of a metopic pattern, each of which consists of a basic geometric pattern confined by a set of parallel lines (see Fig. II-89).

As a matter of fact, the use of these parallel lines is so common and important in Canaanite pottery paintings that we cannot successfully analyze the design structures without understanding their unique functions. A set of two parallel lines bracketing a geometric pattern is not a motif, but an element designed for specific purposes.

A thorough examination of the functions of parallel lines confining a pattern clearly reveals the importance of this unique element. First, these lines serve as a kind of adapter, which help a decorative sub-unit fit into the overall structure of a pottery painting. (From now on, I will call this a *design adapter*.[44]) The designs in Canaanite pottery paintings mostly consist of many different decorative sub-units. It was necessary for Canaanite pottery painters to confine the sphere of each pattern, in order to integrate all of them into a design structure; they utilized a set of two parallel lines for this purpose.

Each unit combines with the others in order to create a more complex design. For example, the metopic design in Fig. II-89:4 is a pattern, the repeated part of which consists of a vertical wavy line (pattern-v, Fig. II-89:1) confined by two vertical parallel lines and a reverse triangle filled with dots. (This metopic design is not regarded as a composite motif, since it is not a sub-unit, but rather the main part of the overall decoration on a vessel).

A wavy line is a basic geometric pattern, which is produced when a parabola is repeated on a single axis. This wavy line is confined by a set of two parallel lines on either side; then it is horizontally repeated on an axis, producing another pattern (pattern-h:1). The original vertical wavy line (pattern-v) now becomes a subordinate pattern. The pattern-h:1 is also confined by a set of two parallel lines running horizontally at the top and bottom. This change transforms the pattern-h:1 into a metopic design with blank metopes.

This *blank-metope design* becomes a *geometric-metope design* that is also a pattern (for these terms, see Chapter III) when each metope is filled with a dot-filled, reverse triangle motif (pattern-h:2, Fig. II-89:4). Thus, a geometric-metope design is produced. In this process, the sets of parallel lines, used as a design adapter, play a vital role.

Therefore, sets of parallel lines, used as a design adapter, are not regarded as a geometric motif to be classified.

[44] This concept corresponds to what Friedrich calls “the *boundary markers* used to divide spatial divisions” (Friedrich, 1970: 337).

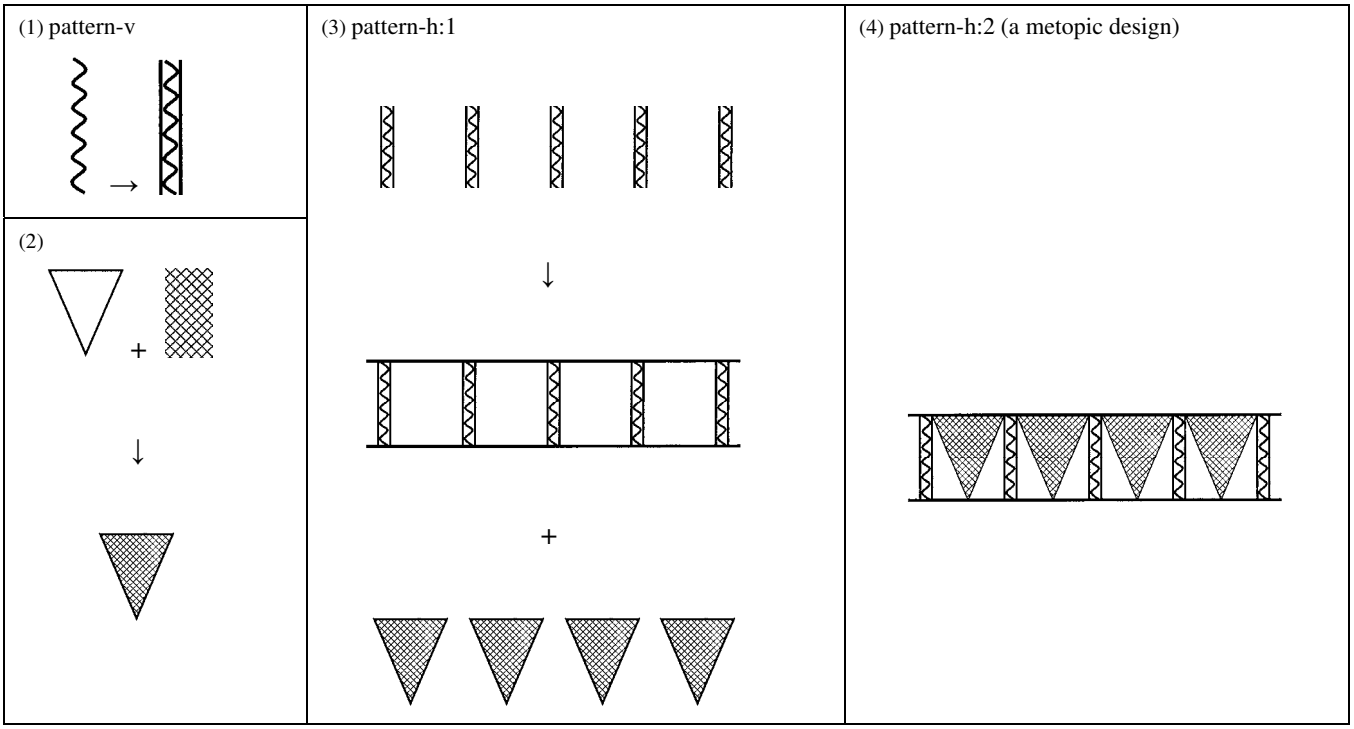
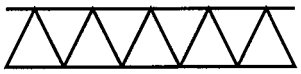


Fig. II-89. Functions of the Design Adapter

II-3.1. Basic (Sub-category III-1: Mgb)

As mentioned above, the sub-category of the basic geometric motifs (Mgb) includes both the basic geometric shapes and their patterns. A thorough examination of Canaanite pottery paintings allows us assuming that the ancient painters could produce all of the geometric shapes, except for the dot, by combining lines in various ways. It is noteworthy that the whole interior of a closed shape is almost always colored or filled with dots or a net pattern. This fact shows that Canaanite painters colored or filled closed shapes with dots or net pattern, especially when drawing alone was not enough to express the shapes.

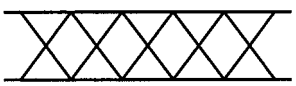
Thus we can identify the following motif as a zigzag pattern between two parallel lines, rather than a horizontally-running triangle.



If this pattern is colored (as follows), it is unequivocally identified as a horizontally-running, regular triangle between two parallel lines.

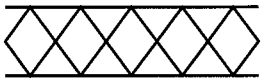
If it is colored (as follows), it is a horizontally-running, reverse triangle between two parallel lines.

Similarly, an X-shape, a double triangle, and a lozenge can be discerned according to the painter's coloring/filling of the shapes with colors, or with elements like a net pattern or dots. Therefore, the following pattern is identified as a horizontally-running X-shape between two parallel lines.



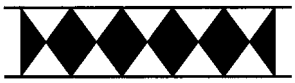
When this pattern is colored (as follows), it becomes a horizontally-running, vertical double triangle between two parallel lines.

The following pattern is more confusing. It looks like a horizontally-running lozenge, as well as a horizontally-running X-shape. Since there is no clear indication through the coloring or filling of the motif in this pattern, it is regarded as a horizontally-running X-shape between two parallel lines.



Of course, if this pattern is colored (as follows), it is a horizontally-running lozenge pattern between two parallel lines.

However, if an end of such a pattern shows a half lozenge (as follows), it is a horizontal double triangle running between two parallel lines.



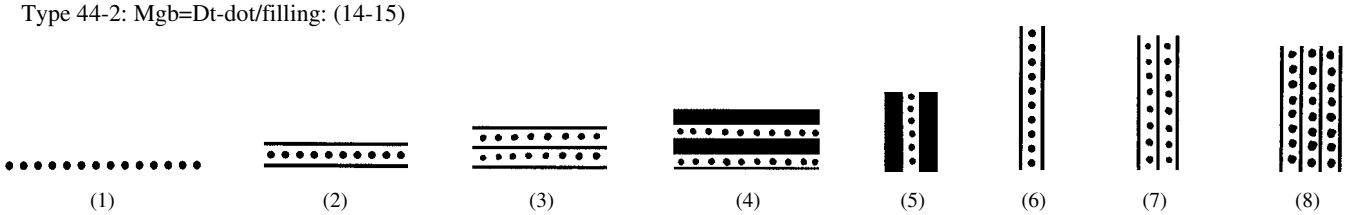
In Canaanite pottery paintings, a lozenge and its pattern are quite rare, while the double triangle and its various patterns are very common. In any case, all of the geometric motifs occurring in Canaanite pottery paintings are forms of several basic geometric shapes, repeated and combined in various ways. These basic geometric shapes are largely classified into the following: the Class 44: Mgb=Dt (dot), the Class 45: Mgb=Ln (line), the Class 46: Mgb=Pb (parabola), the Class 47: Mgb=Tg (triangle), the Class 48: Mgb=Sq (square), the Class 49: Mgb=Cl (circle), and the Class 50: Mgb=miscellanea.

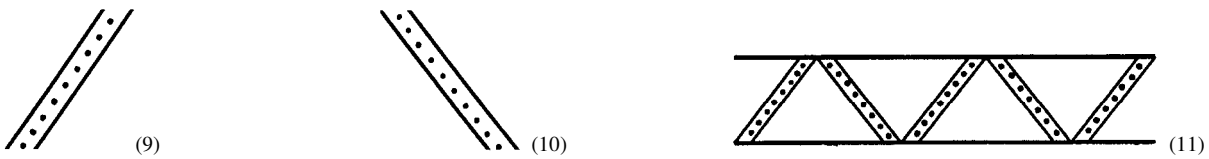
II-3.1.1. Dot (Class 44: Mgb=Dt)

Dots appear in three forms: a running-dot pattern, a dot filling, and a group of dots which are neither a pattern nor a filling motif. Each of these three forms represents a type: the Type 44-1: Mgb=Dt-running dot/pattern, the Type 44-2: Mgb=Dt-dot/filling, and the Type 44-3: Mgb=Dt-miscellanea.

Type 44-1: Mgb=Dt-running dot/pattern:
- Sub-type 44-1/1: Mgb=Dt-running dot/pattern-h: (1-4)
- Sub-type 44-1/2: Mgb=Dt-running dot/pattern-v: (5-8)
- Sub-type 44-1/3: Mgb=Dt-running dot/pattern-d: (9-10)
- Sub-type 44-1/4: Mgb=Dt-running dot/pattern-zigzag: (11-12)
- Sub-type 44-1/5: Mgb=Dt-running dot/pattern-in circle: (13)

Type 44-2: Mgb=Dt-dot/filling: (14-15)





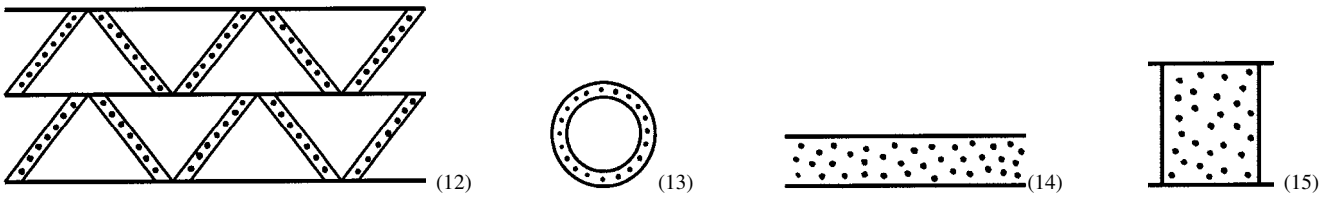


Fig. II-90. Class 44: Mgb=Dt (dot)

(1-2) Beth-Shean, (Mullins, 2002, pl. 28:2), LB IB; **(3)** (Hazor I, pl. 96:26), LB II; **(4)** Beth-Shean, (Mullins, 2002, pl. 29:15), Stratum R1b, LB IB, Chocolate-on-White Ware; **(5)** (Beth-Shean N. Cem., fig. 36:13), Tomb 27, LB I; **(6)** (Dan II, fig. 2.58:42), "Mycenaean Tomb", Stratum VIIB, LB IIA-B; **(7)** (T. Yin'am I, fig. 34:3), Stratum XIIA, early to mid LB IIB; **(8)** (Megiddo Tombs, pl. 59:8), Tomb 36B, LB II; **(9-11)** (Hazor V, fig. III.16:23), LB I; **(12)** (Hazor I, pl. 108:2), LB II; **(13)** (T. Deir 'Alla-LBAS, fig. 7-3:22), Phase A, LB I; **(14)** (T. Deir 'Alla-LBAS, fig. 7.2:17), Phase A, LB I; **(15)** ('Izbet Sartah, fig. 13:6), Stratum III, Iron IA.

II-3.1.1.1. Running Dot (Type 44-1: Mgb=Dt-running dot)

A group of dots arranged on the same axis is called the "running dot". There are variations of this pattern, including a horizontally-running dot (the sub-type 44-1/1: Mgb=Dt-running dot/pattern-h, Figs. II-90:1-4), a vertically-running dot (the sub-type 44-1/2: Mgb=Dt-running dot/pattern-v, Figs. II-90:5-8), and a diagonally-running dot (the sub-type 44-1/3: Mgb=Dt-running dot/pattern-d, Figs. II-90:9-10). The running dot also occurs in a zigzag pattern (the sub-type 44-1/4: Mgb=Dt-running dot/pattern-zigzag, Figs. II-90:11-12), and in a circle as well (the sub-type 44-1/5: Mgb=Dt-running dot in circle, Fig. II-90:13).

In many cases, the running dot appears between two parallel lines, and it is often combined with other geometric motifs. It is noteworthy that almost every example of the running-dot motif occurs in northern and central sites of Israel, and that it mostly dates to LB I or IIA (see also Figs. II-97 & II-99), although its earliest example comes from Stratum IX at Tel Dan (late MB IIB, the 17th-16th centuries BCE, Ilan, 1996, fig. 6:8). One exceptional example from Lachish in southern Israel (Lachish II, pl. 50:266) also dates to LB IIA.

This motif also seems to be related to Chocolate-on-White Ware, as indicated by examples on vessels and sherds that belong to this pottery family (Fig. II-90:4a; Mullins, 2002, pl. 29:15; see also Figs. II-94:5, II-99:8, & II-100:4; Beth-Shean N. Cem., fig. 36:13; Mullins, 2002, pls. 11:1 & 13:1; Megiddo II, pls. 56:5 & 134:21; cf. Amiran, 1969:159 & footnote 23; Fischer, 2003, fig. 5:1).

II-3.1.1.2. Dot-filling (Type 44-2: Mgb=Dt-dot/filling)

This motif is represented by a group of dots, which are randomly executed within the enclosed space of a closed geometric shape (Figs. II-88:2a-b), or in rare cases, between two parallel lines (Figs. II-88:14-15). This is a unique case in which a geometric motif does not have a regular form. As mentioned above, this filling motif, like coloring, was used by the ancient painter as a means for expressing the closed shape. The net pattern is often used as such a filling motif in Canaanite pottery paintings as well. Unlike coloring, both the dot filling and the net pattern, as filling motifs are regarded as basic geometric motifs (Mgb). Thus, a geometric shape that is filled with dots or a net pattern is classified as a composite geometric motif (Mgc), while the same shape filled with color is regarded as a basic geometric motif (Mgb).

II-3.1.1.3. Miscellanea (Type 44-3: Mgb=Dt-miscellanea)

Groups of dots that are neither a running-dot pattern nor a filling motif are sometimes observed in composite geometric motifs (Mgc) (cf. Figs. II-97:16; II-99:7-8; II-100:8b). These isolated examples are classified into Type Mgb=Dt-miscellanea.

II-3.1.2. Straight Line (Class 45: Mgb=Ln)

This class includes any open, basic, geometric shapes consisting of straight lines and their patterns. A thick line is often called a *band*. However, thickness is a vague criterion, unless we were to measure every single line to determine whether it is a line or band. Moreover, in the functional aspect, a band does not differ from a line. Thus, the present work does not distinguish between lines and bands.

II-3.1.2.1. Single Line (Type 45-1: Mgb=Ln-single line)

This motif has two variations, each representing a horizontal line (the sub-type 45-1/1: Mgb=Ln-single line-h, Figs. II-91:1-2) and a vertical one (the sub-type 45-1/2: Mgb=Ln-single line-v, Figs. II-91:3-4).

A single horizontal line often occurs on storage jars, while the vertical line appears as a frame element in metopic designs. A single, horizontal, red line painted on the rim of a bowl, known as "lipstick decoration," is not dealt with in the present work, since it commonly appears in Egyptian style bowls, as opposed to Canaanite ones during the LB and Iron I periods.

II-3.1.2.2. Parallel Lines (Type 45-2: Mgb=Ln-parallel lines)

In Canaanite pottery paintings, a group of two or more simple parallel lines is one of the most commonly-occurring geometric motifs. Like the Type 45-1: Mgb=Ln-single line, this type also has two sub-types: the sub-type 45-2/1: Mgb=Ln-parallel lines-h (Figs. II-91:5-6) and the sub-type 45-2/2: Mgb=Ln-parallel lines-v (Figs. II-91:7-8).

Type 45-1: Mgb=Ln-single line:
- Sub-type 45-1/1: Mgb=Ln-single line-h (1-2)
- Sub-type 45-1/2: Mgb=Ln-single line-v (3-4)

Type 45-2: Mgb=Ln-parallel lines:
- Sub-type 45-2/1: Mgb=Ln-parallel lines-h (5-6)
- Sub-type 45-2/2: Mgb=Ln-parallel lines-v (7-8)

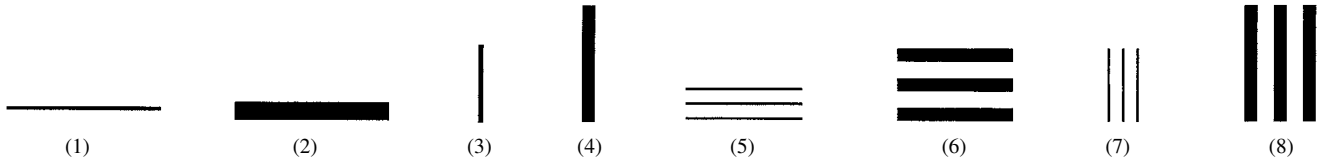


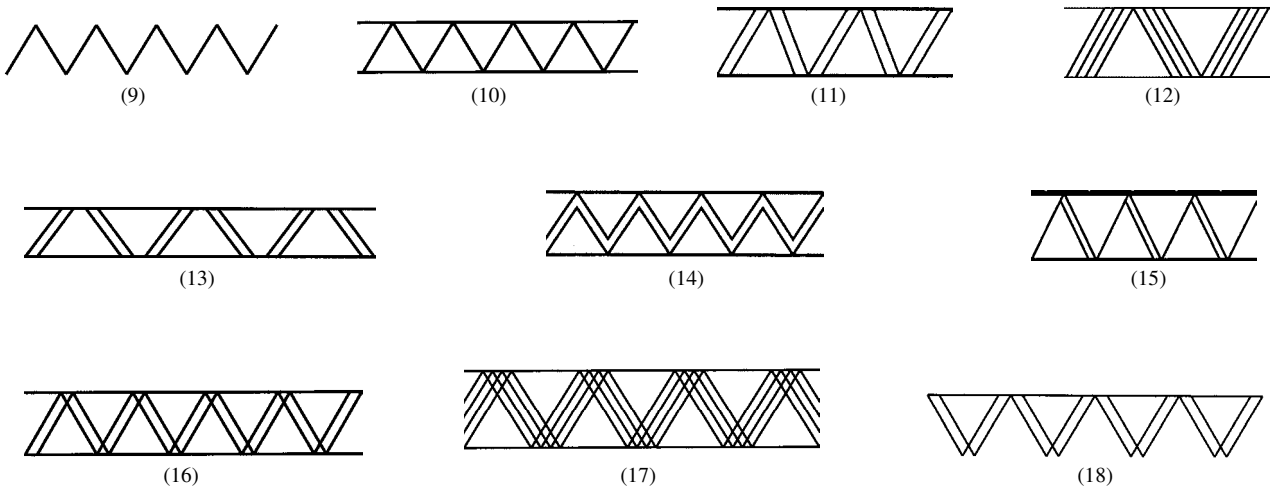
Fig. II-91. Class 45: Mgb=Ln (line)

(1) (Hazor I, pl. 129:1), LB II; **(2)** (Hazor II, pl. 152:7), LB II; **(3)** (Megiddo II, pl. 63:3), Stratum VIIB, LB IIB; **(4)** (T. Batash-Timnah III, pl. 14:12), Stratum X, LB IA; **(5)** (Hazor II, pl. 116:28), LB I; **(6)** (Megiddo II, pl. 59:2), Stratum VIII, LB IIA; **(7)** (Hazor V, fig. V.3:20), LB I-IIA; **(8)** (Lachish II, pls. 47:238 & 59:1), Structure III, LB IIB.

II-3.1.2.3. Zigzag Pattern (Type 45-3: Mgb=Ln-straight lines/pattern-zigzag)

This type includes all zigzag patterns of simple straight lines. This pattern is also a commonly-occurring motif in Canaanite pottery paintings, and it has many variations as shown in Figs. II-91:9-19. A zigzag pattern in a circle also appears in circular design structures on some lentoid flasks and bowls (Figs. II-91:20-21).

Type 45-3: Mgb=Ln-straight lines/pattern-zigzag:
- Sub-type 45-3/1: Mgb=Ln-straight lines/pattern-zigzag1 (9-10)
- Sub-type 45-3/2: Mgb=Ln-straight lines/pattern-zigzag2 (11-12)
- Sub-type 45-3/3: Mgb=Ln-straight lines/pattern-zigzag3 (13)
- Sub-type 45-3/4: Mgb=Ln-straight lines/pattern-zigzag4 (14)
- Sub-type 45-3/5: Mgb=Ln-straight lines/pattern-zigzag5 (15)
- Sub-type 45-3/6: Mgb=Ln-straight lines/pattern-zigzag6 (16-17)
- Sub-type 45-3/7: Mgb=Ln-straight lines/pattern-zigzag7 (18-19)
- Sub-type 45-3/8: Mgb=Ln-straight lines/pattern-zigzag1 in circle (20)
- Sub-type 45-3/9: Mgb=Ln-straight lines/pattern-zigzag2 in circle (21)



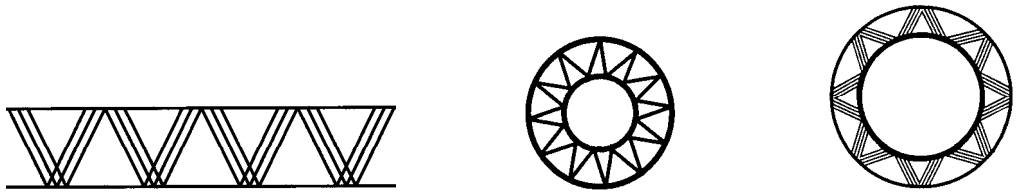


Fig. II-91. Class 45: Mgb=Ln (line)

(9-10) (Megiddo Tombs, pl. 41:5), LB I; **(11)** (Lachish II, pls. 48:250 & 60:1), Structure III, LB IIB; **(12)** (Beth-Shean VI-IV, fig. 50:17), Level VI, Iron IA; **(13)** (Megiddo Tombs, pl. 41:4), LB I; **(14)** (T. es-Sa'idiyeh-Cem, fig. 11:2), Tomb 108, Iron I; **(15)** (Megiddo II, pl. 62:8), Stratum VIII, LB IIA; **(16)** (Megiddo Tombs, pl. 41:1, LB I; **(17)** (Lachish II, pl. 62:7), Structure I, LB I; **(18)** (Megiddo Tombs, pl. 41:6), LB I; **(19)** (Megiddo Tombs, pl. 13:9), Tomb 877A1, LB II; **(20)** (E. Gezer III, fig 159:12), "Third Semitic", LB; **(21)** (Megiddo II, pl. 74:11), Stratum VIB, Iron IA.

II-3.1.2.4. Running Slash (Type 45-4: Mgb=Ln-slash/pattern)

A slash is a short diagonal line. On some Canaanite vessels, the slash pattern occurs in the form of a running slash. As is the cases in most other patterns, the slash pattern has both the horizontal and the vertical versions (the sub-type 45-4/1: Mgb=Ln-slash/pattern-h and the sub-type 45-4/2: Mgb=Ln-slash/pattern-v, Figs. II-91:22-24). This type also has a unique variation, which consists of a vertically-running slash and its mirror image (Figs. II-91:25-26a-b; cf. E. Gezer II: 174). The combination of a running slash and its mirror reflection[45] is better known as a "herringbone" pattern (the sub-types 45-4/3: Mgb=Ln-slash/herringbone pattern-h & 45-4/4: Mgb=Ln-slash/herringbone pattern-v).

Type 45-4: Mgb=Ln-slash/pattern:
Sub-type 45-4/1: Mgb=Ln-slash/pattern-h (22):
Sub-type 45-4/2: Mgb=Ln-slash/pattern-v (23-24):
Sub-type 45-4/3: Mgb=Ln-slash/herringbone pattern-h (25):
Sub-type 45-4/4: Mgb=Ln-slash/herringbone pattern-v (26a-b):

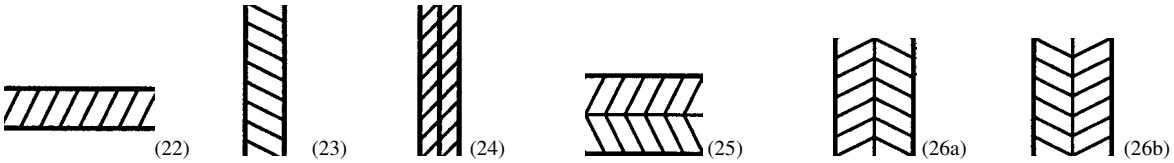


Fig. II-91. Class 45: Mgb=Ln (line)

(22) (Beth-Shean VII-VIII, fig. 9:10), Stratum VII, LB IIB; **(23)** (Hazor V, fig. II-19:5), Stratum 8, Area A, LB I-IIA; **(24)** (Hazor I, pl. 109:4), LB II; **(25)** (Beth-Shean VII-VIII, fig. 19:13), Level VIII, LB IIB; **(26a)** (Megiddo Tombs, pl. 68:7), Iron IA; **(26b)** (Hazor II, pl. 133:14), LB II.

II-3.1.2.5. Ladder Shape (Type 45-5: Mgb=Ln-ladder shape)

When two parallel lines are connected by a group of many short straight lines arranged regularly between them, this form as a whole is usually called a "ladder pattern". Strictly speaking, however, this is not a pattern, but a shape, and as such, we use the term "ladder." There is a problem with the word "pattern" because the repeated part of this motif is only the short line between the two parallel lines. These two parallel lines are not repeated; instead, they look like a design adapter. If this is the case, then the use of the term "ladder" for this pattern is irrelevant; it loses its ladder-like form if it is lacking the two parallel lines. Therefore, if we choose to continue using the word "ladder" for this motif, the use of the term "ladder shape" or "ladder motif" would be proper.

If it is regarded as a pattern, as in the case of Type Mgb=Ln-slash/pattern, one may be able to suggest terms like a short "horizontally-running line" or a "short vertically-running line." However, the problem is that it is difficult to define the "short line," which is the repeated part. We cannot even determine whether it is a horizontal or vertical line.

Thus, technically, it would be better not to regard this motif as a pattern. In my judgment, the "ladder shape" is an appropriate term for it.

A horizontal ladder shape is classified as the sub-type 45-5/1: Mgb=Ln-ladder shape-h (Fig. II-91:27). A vertical variation falls into the sub-type 45-5/2: Mgb=Ln-ladder shape-v (Fig. II-91:28). The ladder shape also appears

[45] For the term "mirror reflection", see Washburn & Crowe, 1988: 46-47.

in the form of a zigzag pattern (the sub-type 45-5/3: Mgb=Ln-ladder shape/pattern-zigzag, Fig. II-91:29). The rounded ladder shape is found in a circular design structure on a lentoid flask from a tomb at Tell Jatt (the sub-type 45-5/4: Mgb=Ln-ladder shape/rounded, Figs. II-91:30; IV-23:2; Yannai, 2000, fig. 11:123). This motif is also known on a MB II juglet from a tomb at Ginosar (Fig. III-28:11; Epstein, 1974, fig. 14:9).

Type 45-5: Mgb=Ln-ladder shape:
- Sub-type 45-5/1: Mgb=Ln-ladder shape-h (27):
- Sub-type 45-5/2: Mgb=Ln-ladder shape-v (28):
- Sub-type 45-5/3: Mgb=Ln-ladder shape/pattern-zigzag (29):
- Sub-type 45-5/4: Mgb=Ln-ladder shape/rounded (30):

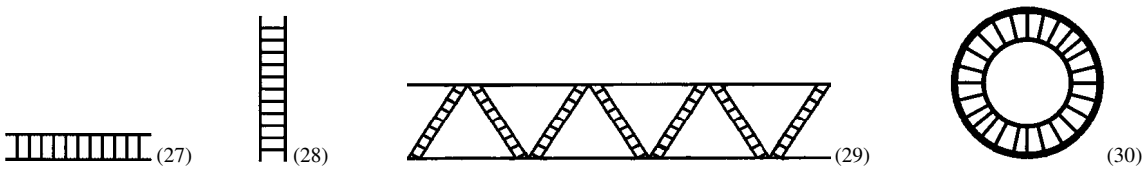


Fig. II-91. Class 45: Mgb=Ln (line)

(27) (Beth-Shean VII-VIII, fig. 25:3), Stratum VIII, LB IIB; **(28)** Beth-Shean, (FCTBS II:I, pl. 70A:4); **(29)** (Hazor II, pl. 143:9) LB II; **(30)** (Yannai, 2000, fig. 11:123), Tomb 7, Iron IA.

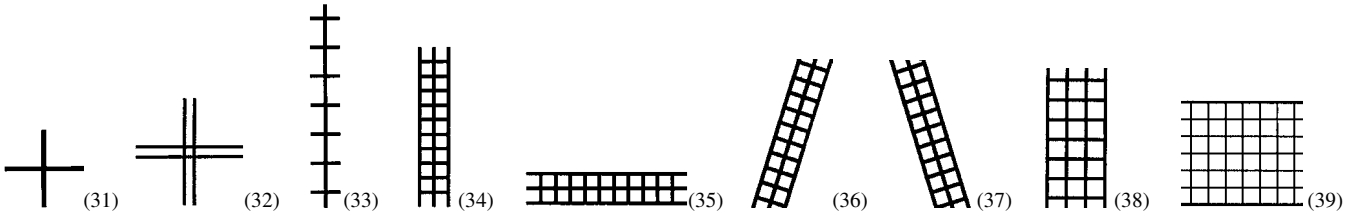
II-3.1.2.6. Cross (Type 45-6: Mgb=Ln-cross)

This type includes all basic geometric motifs that are based on the basic geometric shape of a cross. A single cross (the sub-type 45-6/1: Mgb=Ln-cross/shape1) occurs in the circular design structures on two lentoid flasks from Gezer (E. Gezer III, pls. 171:10 & 172:23). Identical designs are also depicted in the interiors of some Canaanite bowls (E. Gezer III, pls. 61:16 & 88:17; Lachish II, pl. 37:26, T. Batash-Timnah III, pl. 3:7 etc.).

However, one should keep in mind that any single cross motif in the interior of a handle-less bowl can also be seen as an X-shape if the vessel is turned at an angle of 45˚ in any direction (Figs. II-91:44-45). Of course, this is not the case with the lentoid flask from Gezer (Fig. II-91:42). The cross shape occurring on these vessels can be clearly distinguished from the X-shape motif, such as the one on a lentoid flask from Timnah (Fig. II-91:46). The same is probably true for the cross shape appearing on the interior of a bowl with two handles from Gezer (Fig. II-91:43; E. Gezer III, pl. 61:16).

In any case, like many other basic geometric motifs, the cross shape has sub-types, each representing the pattern of a running cross (Figs. II-91:33-37). In addition, the cross shape generates various net patterns (the sub-type 45-6/7: Mgb=Ln-cross/net pattern-h, the sub-type 45-6/6: Mgb=Ln-cross/net pattern-v, and sub-type 45-6/8: Mgb=Ln-cross/net pattern-d) (Figs. II-91:38-41), although they are not common in Canaanite pottery paintings.

Type 45-6: Mgb=Ln-cross:
- Sub-type 45-6/1: Mgb=Ln-cross/shape1 (31 & 42-44):
- Sub-type 45-6/2: Mgb=Ln-cross/shape2 (32):
- Sub-type 45-6/3: Mgb=Ln-cross/pattern-v (33-34):
- Sub-type 45-6/4: Mgb=Ln-cross/pattern-h (35)
- Sub-type 45-6/5: Mgb=Ln-cross/pattern-d (36-37):
- Sub-type 45-6/6: Mgb=Ln-cross/net pattern-v (38):
- Sub-type 45-6/7: Mgb=Ln-cross/net pattern-h (39)
- Sub-type 45-6/8: Mgb=Ln-cross/net pattern-d (40-41):



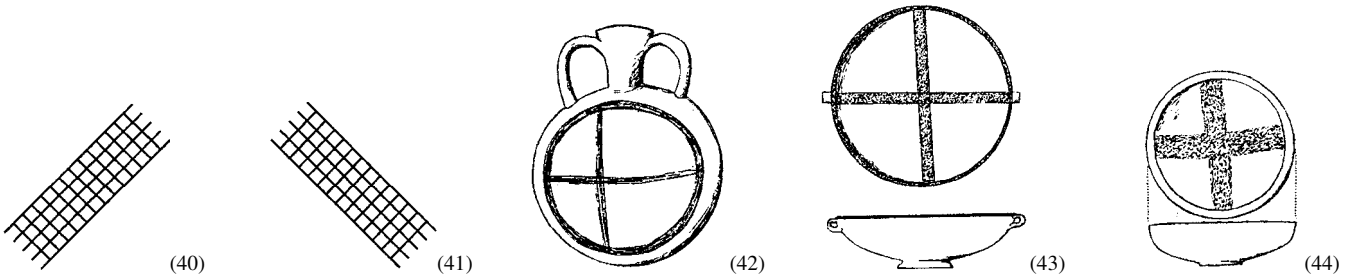


Fig. II-91. Class 45: Mgb=Ln (line)

(31) (E. Gezer III, pl. 61:16), Tomb 1, LB; **(32)** (Gibeon-Cem., fig. 14:1), LB; **(33)** (Hazor II, pl. 142:12), LB II; **(34)** (Hazor III-IV, pl. 196:23), LB IIA-B; **(35-36)** (Megiddo Tombs, pl. 53:2), Tomb 1178, LB I; **(37)** (Beth-Shean 4-1, fig. 32:4), Stratum 4, Iron IA; **(38)** (Hazor III-IV, pl. 272:29), LB IIA; **(39)** (Megiddo II, pl. 72:3), Stratum VIIA-B, LB IIB-Iron IA; **(40-41)** (Megiddo II, pl. 72:3), Stratum VIIA-B, LB IIB-Iron IA; **(42)** (E. Gezer III, pl. 172:23), "Fourth Semitic", Iron II; **(43)** (E. Gezer III, pl. 61:16), Tomb 1, LB; **(44)** (E. Gezer III, pl. 88:17), Tomb 84/85, LB.

II-3.1.2.7. X-shape (Type 45-7: Mgb=Ln-X-shape)

The examples of the Type 45-7: Mgb=Ln-X-shape are divided into several sub-types. The sub-type 45-7/1: Mgb=Ln-X-shape1 represents the simplest form of this shape (Fig. II-91:47). Its pattern forms, the sub-type 45-7/4: Mgb=Ln-X-shape1/pattern-h and the sub-type 45-7/5: Mgb=Ln-X-shape1/pattern-v, also occur on some Canaanite vessels (Figs. II-91:50 & 52-53, respectively). The motif consisting of two overlapping X-shapes falls into the sub-type 45-7/2: Mgb=Ln-X-shape2 (Fig. II-91:48). This shape also generates a pattern (Fig. II-91:51). There is also a motif consisting of three overlapping X-shapes (Fig. II-91:49). However, it is difficult to determine whether this motif is in an X-shape or cross, since it is located in the interior of a LB IIB-dating chalice from Lachish (Lachish-RAE fig. 19.22:11; cf. Figs. II-91:42-46). This motif is technically regarded as an X-shape.

Like the cross, the X-shape also generates a net pattern consisting of many diagonally-crossing lines. This diagonal net pattern much more commonly occurs in Canaanite pottery paintings, as compared to the sub-types 45-6/6, 45-6/7, and 45-6/8: Mgb=Ln-cross/net pattern-v, -h, and -d, discussed above. In design, the diagonal net pattern is usually confined by two horizontal or vertical parallel lines (the sub-type 45-7/7: Mgb=Ln-X-shape/net pattern-h or the sub-type 45-7/8: Mgb=Ln-X-shape/net pattern-v). A diagonal net pattern, which is not confined by two parallel lines (Fig. II-91:55), is extremely rare in Canaanite pottery paintings.

Lastly, the diagonal net pattern also serves as a filling motif for closed geometric shapes, particularly triangles (cf. Figs. II-97:10-11 & 13). Unlike coloring, the filling motifs are regarded as a basic geometric motif. Thus, any closed geometric shape filled with a net pattern or dots is classified as a composite geometric motif (Mgc).

Type 45-7: Mgb=Ln-X-shape:
- Sub-type 45-7/1: Mgb=Ln-X-shape1: (45-47)
- Sub-type 45-7/2: Mgb=Ln-X-shape2: (48)
- Sub-type 45-7/3: Mgb=Ln-X-shape3: (49)
- Sub-type 45-7/4: Mgb=Ln-X-shape1/pattern-h: (50)
- Sub-type 45-7/5: Mgb=Ln-X-shape2/pattern-h: (51)
- Sub-type 45-7/6: Mgb=Ln-X-shape1/pattern-v: (52-53)
- Sub-type 45-7/7: Mgb=Ln-X-shape/net pattern-h: (54)
- Sub-type 45-7/8: Mgb=Ln-X-shape/net pattern-v: (55)

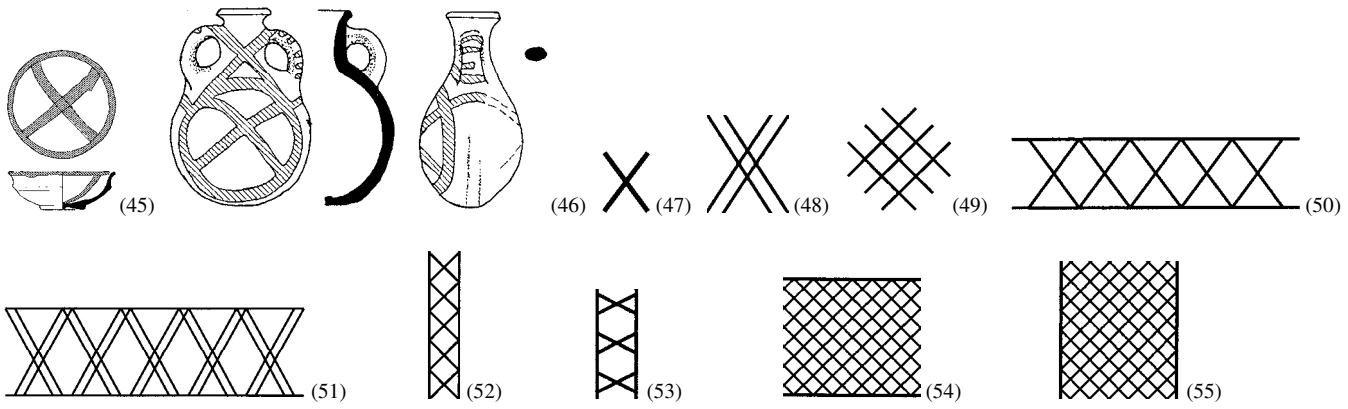


Fig. II-91. Class 45: Mgb=Ln (line)

(45) (T. Batash-Timnah III, pl. 52:5), Stratum VIIA, LB IIA; **(46)** (T. Batash-Timnah III, pl. 60:25), Stratum VIA, LB IIB-early Iron IA; **(47)** (Megiddo II, pl. 64:4), Stratum VIIB, LB IIB; **(48)** (Megiddo II, pl. 63:7), Stratum VIIB, LB IIB; **(49)** (Lachish-RAE fig. 19.22:11), Area S, Level VIIB, LB IIB; **(50)** (E. Gezer II, fig. 336), "Second Semitic" (probably early LB I); **(51)** (Megiddo II, pl. 48:18), Stratum IX, LB I; **(52)** (T. Batash-Timnah III, pl. 14:12), Stratum X, LB IA; **(53)** (Megiddo Tombs, pl. 30:11), Tomb 911A1, LB II; **(54)** (T. Mevorakh, fig. 1:16), Stratum X, LB IIA-B; **(55)** (T. Batash-Timnah III, pl. 37:12), Stratum VIII, LB IB-IIA.

II-3.1.2.8. Y-shape (Type 45-8: Mgb=Ln-Y-shape)

This type is not well defined since it is represented by only two isolated examples that are not similar to each other. One is the Y-shape (the sub-type 45-8/1: Mgb=Ln-Y-shape, Fig. II-91:56) that is executed within a metope of the painted design on a two-handled jar from Jericho (Jericho 3, pl. 12:9). It is uncertain whether this motif is geometric or abstract.

The other is the pattern of a running Y-shape between two horizontal lines (the sub-type 45-8/2: Mgb=Ln-Y-shape/pattern-h, Fig. II-91:57). Although this motif is not precisely identical to the capital letter "Y" of the Latin alphabet, it is included in this type because it is most similar to the Y-shape motifs mentioned above. This pattern occurs in the painted design on a vessel from the LB sanctuary found at Tell Deir 'Alla (T. Deir 'Alla-LBAS, fig. 7.3:22).

Type 45-8: Mgb=Ln-Y-shape:
Sub-type 45-8/1: Mgb=Ln-Y-shape: (56)
Sub-type 45-8/2: Mgb=Ln-Y-shape/pattern-h: (57)

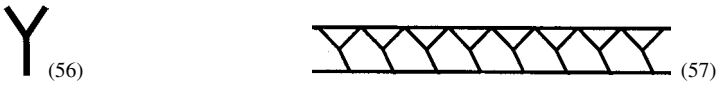


Fig. II-91. Class 45: Mgb=Ln (line)

(56) (Jericho 3, pl. 12:9), LB; **(57)** (T. Deir 'Alla-LBAS, fig 7.3:22), Phase A, LB.

II-3.1.2.9. Strokes (Type 45-9: Mgb=Ln-strokes)

A group of parallel strokes or short lines executed along the rim of a vessel is classified as the Type 45-9: Mgb=Ln-strokes (Figs. II-91:58-60). In rare cases, they also appear as an element of a composite geometric motif (see Figs. II-97:15 & II-100:20).

Type 45-9: Mgb=Ln-strokes: (58-60)

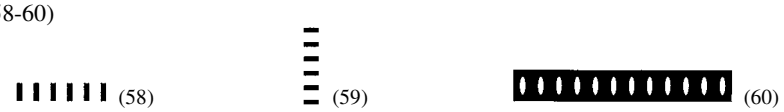


Fig. II-91. Class 45: Mgb=Ln (line)

(58) (Lachish II, pl. 49:262), Structure II, LB IIA; **(59)** Beth-Shean, (Mullins, 2002, pl. 9:6), Stratum R2, LB IA; **(60)** (Lachish II, pl. 40:89), Structure II, LB IIA.

II-3.1.2.10. Crossing Lines (Type 45-10: Mgb=Ln-crossing lines)

A motif consisting of three or more straight lines crossing each other is classified as the Type 45-10: Mgb=Ln-crossing lines. Almost every example of this type occurs in circle designs, which are shown on vessels like lentoid flasks and bowls (the sub-type 45-10/1: Mgb=Ln-crossing lines/circle design, Figs. II-91:61-62). When a group of four crossing lines is framed by a square, as in the case of an Iron IA krater from Tel Miqne-Ekron, it is regarded as a geometric motif (the sub-type 45-10/2: Mgb=Ln-crossing lines/8 spoked-square, Fig. II-91:63). A geometric form of this motif is also observed in Bichrome Ware; it is known as the "Union Jack" motif in this group.

Type 45-10: Mgb=Ln-crossing lines:
Sub-type 45-10/1: Mgb=Ln-crossing lines/circle design: (61-62)
Sub-type 45-10/2: Mgb=Ln-crossing lines/8-spoked square: (63)

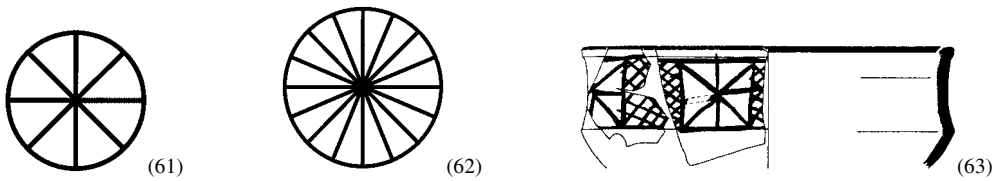


Fig. II-91. Class 45: Mgb=Ln (line)

(61) (T. B. Mirsim-Cem., fig. 2.31:51), Tomb 100, LB II; **(62)** (Lachish II, pl. 46:208), Structure II, LB IIA; **(63)** (T. Miqne-Ekron 1995-1996, fig. 3.10:7), Stratum VIIB (Occupation Phase 9C), Iron IA.

II-3.1.3. Parabola (Class 46: Mgb=Pb)

This class includes two types: the Type 46-1: Mgb=Pb-wavy line and the Type 46-2: Mgb=Pb-parabola/shape. Technically, a geometric wavy line is supposed to be a pattern generated by a running parabola. This pattern is conventionally called a "wavy line."

Type 46-1: Mgb=Pb-wavy line:
- Sub-type 46-1/1: Mgb=Pb-wavy line-h: (1-6)
- Sub-type 46-1/2: Mgb=Pb-wavy line-v: (7-16)
- Sub-type 46-1/3: Mgb=Pb-wavy line-d: (17-20)
- Sub-type 46-1/4: Mgb=Pb-wavy line/pattern-zigzag1: (21)
- Sub-type 46-1/5: Mgb=Pb-wavy line/pattern-zigzag2: (22)
- Sub-type 46-1/6: Mgb=Pb-wavy line/pattern-zigzag3: (23)
- Sub-type 46-1/7: Mgb=Pb-wavy line/pattern-zigzag4: (24)
- Sub-type 46-1/8: Mgb=Pb-wavy line/shape-cross: (25)

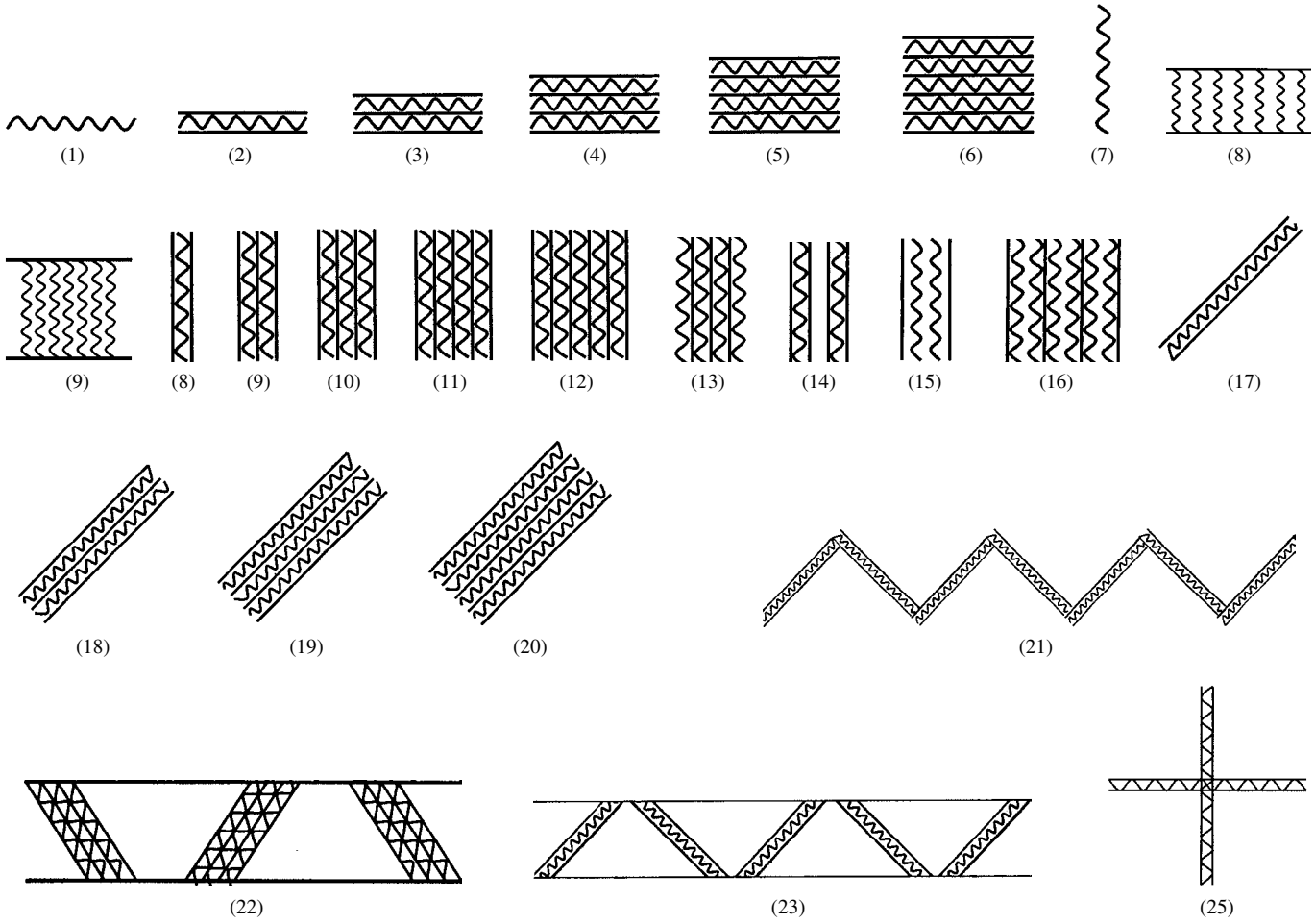


Fig. II-92. Class 46: Mgb=Pb (parabola)

(1) (Hazor II, pl. 139:15), LB II; **(2)** (T. Yin'am I, fig. 5:1), Stratum XIIB, LB IIA-B; **(3)** (Lachish II, pl. 47:223), Structure I, LB I; **(4)** (Beth-Shean VII-VIII, fig. 18:1; FCTBS II:II, pl. 42:29), Level VIII, LB IIB; **(5)** (Ashdod I, fig. 17:4), Stratum 3 (XVI), LB IIA; **(6)** (T. Yin'am I, fig. 21:3), Stratum XIIB, LB IIA-B; **(7)** (Lachish II, pl. 47:221), Structure I, LB I; **(8)** (Lachish II, pl. 47:240 and 61:10), Structure III, LB IIB; **(9)** (Megiddo II, pl. 72:3), Stratum VIIA-B, LB IIB-Iron IA; **(10)** (Megiddo Tombs, pl. 68:7), Iron IA; **(11)** (Megiddo Tombs, pl. 134), Tomb 912D, LB II; **(12)** (Megiddo II, pl. 69:13), Stratum VIIA, LB IIB-Iron IA; **(13)** (T. Deir 'Alla-LBAS, fig. 7.6:13), Phase B; **(14)** (Lachish II, pl. 47:221), Structure I, LB I; **(15)** T. el-Far'ah (S), (Beth-Pelet II, pl. 58:978), LB IIB-Iron IA; **(16)** T. Zafit, Stratum E4b, LB IIB; **(17)** (Hazor V, fig. II.19:5), LB I-IIA; **(18)** (Megiddo II, pl. 72:3), Stratum VIIA-B, LB IIB-Iron IA; **(19)** (Lachish II, pl. 48:251 and 59:3), Structure III, LB IIB; **(20)** (Lachish-RAE III, fig. 20.14:1), LB IIB; **(21)** (Hazor V, fig. III.16:6), LB I; **(21)** (Hazor V, fig. III.16:6), LB I; **(22)** (Lachish II, pl. 48:251 and 59:3), Structure III, LB IIB; **(23)** (Hazor II, pl. 119:3), LB II; **(24)** (Lachish-RAE III, fig. 20.14:1), LB IIB; **(25)** (Gezer IV, pl. 30:4), Stratum 6A (XIII), Iron IA.

II-3.1.3.1. Wavy Line (Type 46-1: Mgb=Pb-wavy line)

This motif occurs very commonly in Canaanite pottery paintings to the extent that it is one of their most characteristic elements. In most cases, each wavy line is confined between two parallel lines. Many examples of the sub-type 46-1/1: Mgb=Pb-wavy line-h (Figs. II-92:1-6) and of the sub-type 46-1/2: Mgb=Pb-wavy line-v (Figs. II-92:7-16) serve as a frame motif for a frieze or metope. Diagonal wavy lines (the sub-type 46-1/3: Mgb=Pb-wavy line-d) also appear (Figs. II-92:17-20); however, they more often appear in a zigzag pattern (Figs. II-92:21-24). The zigzag patterns of the wavy line motif are divided into several sub-types according to how one end of each diagonal wavy line is connected to another.

The wavy line is also very common in circle designs. It rarely appears in the shape of a cross (the sub-type 46-1/8: Mgb=Pb-wavy line/shape-cross, Fig. II-92:25; Megiddo II, pl. 65:13) or in a three-ray radiation (the sub-type 46-1/9: Mgb=Pb-wavy line/shape-radiation, Fig. II-92:26; Lachish II, pls. 37:27 & 31; 39:69). It sometimes appears in a circle as well (the sub-type 46-1/10: Mgb=Pb-wavy line/rounded, Fig. II-92:27). On a circular surface, the wavy lines also show a flaring form (the sub-type 46-1/11: Mgb=Pb-wavy line/flaring, Figs. II-92:28-29). In this case, the straight lines seem to serve as the design adapter. They are not arranged parallel to each other. Rather, they form an angle to fit in the wavy lines.

II-3.1.3.2. Parabola Shape (Type 46-2: Mgb=Pb-parabola/shape)

This type is represented by a single, isolated example occurring in the interior of a LB I chalice (Fig. II-92:30).

Type 46-1: Mgb=Pb-wavy line:
Sub-type 46-1/9: Mgb=Pb-wavy line/shape-radiation: (26)
Sub-type 46-1/10: Mgb=Pb-wavy line/rounded: (27)
Sub-type 46-1/11: Mgb=Pb-wavy line/flaring: (28-29)
Sub-type 46-1/12: Mgb=Pb-parabola/shape: (30)
Sub-type 46-1/13: Mgb=Pb-wavy line/crossing: (31)

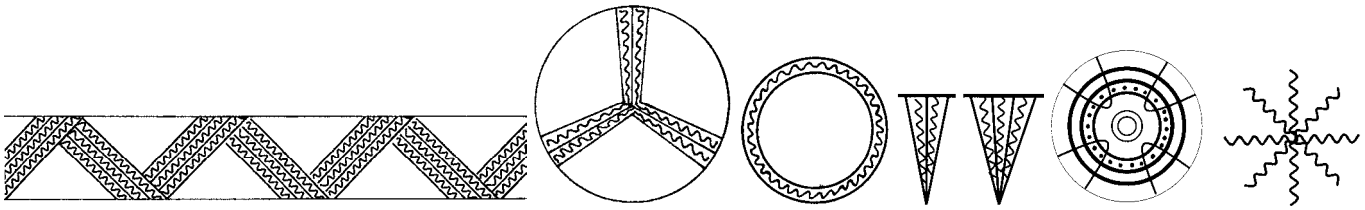


Fig. II-92. Class 46: Mgb=Pb (parabola)

(26) (Lachish II, pl. 37:31), Structure III, LB IIB; **(27)** (Lachish II, pl. 46:215), Structure III, LB IIB; **(28)** (E. Gezer II, fig. 347 left); **(29)** (Gibeon-Cem, fig. 12:63; **(30)** T. Jat, (Yannai, 2000, fig. 2:34), Tomb 7, LB; **(31)** (Megiddo IV, fig. 13.70:6), Level K-4, Iron I-II.

II-3.1.4. Triangle (Class 47: Mgb=Tg)

Basic geometric shapes that are triangular, and their patterns, are grouped into this class. In addition, any basic geometric shape, which results from a combination of homogeneous triangles and its pattern, also belong to this class. There are three types in this class: the Type 47-1: Mgb=Tg-triangle, the Type 47-2: Mgb=Tg-double triangle, and the Type 47-3: Mgb=Tg-Maltese cross.

II-3.1.4.1. Triangle (Type 47-1: Mgb=Tg-triangle)

There are two different shapes of triangle in this type: the regular triangle (Fig. II-93:1) and the reverse triangle (Fig. II-93:4). The regular triangle almost always occurs in the form of a horizontally-running triangle (the sub-type 47-1/2: Mgb=Tg-regular triangle/pattern-h, Fig. II-93:2-3), except when it appears within a metope as a composite geometric unit filled with a net pattern (Beth-Shean VII-VIII, fig. 21:4).

The reverse triangle is certainly more popular in Canaanite pottery paintings than the regular triangle. In many geometric-metope designs, the metopes are filled with reverse triangles (for these designs, see Chapter III). These reverse triangles are classified as the sub-type 47-1/3: Mgb=Tg-reverse triangle/shape.

The pattern of a horizontally-running reverse triangle (the sub-type 47-1/4: Mgb=Tg-reverse triangle/pattern-h, Figs. II-93:5-7) is as common as the sub-type 47-1/2: Mgb=Tg-regular triangle/pattern-h.

Type 47-1: Mgb=Tg-triangle:
Sub-type 47-1/1: Mgb=Tg-regular triangle/shape (1)
Sub-type 47-1/2: Mgb=Tg-regular triangle/pattern-h: (2-3)
Sub-type 47-1/3: Mgb=Tg-reverse triangle/shape: (4)
Sub-type 47-1/4: Mgb=Tg-reverse triangle/pattern-h: (5-7)

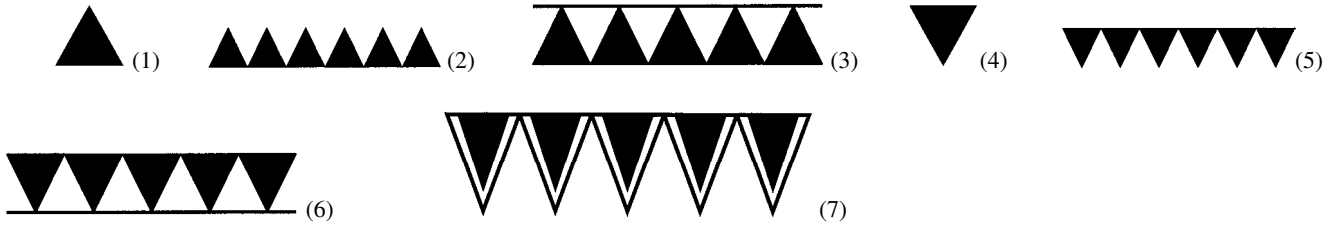


Fig. II-93. Class 47: Mgb=Tg (triangle)

(2) (Lachish II, pl. 47:223), Structure I, LB I; **(3)** (Megiddo II, pl. 49:1), Stratum IX, LB I; **(4)** (Megiddo II, pl. 48:17 and 56:11), Stratum IX, LB I; **(5)** (Lachish II, pl. 47:226), Structure II, LB IIA; **(6)** Beth-Shean, (Mullins, 2002, pl. 28:2), LB IB; **(7)** (Gibeon-Cem., fig. 8:26), LB.

II-3.1.4.2. Double Triangle (Type 47-2: Mgb=Tg-double triangle)

A double triangle consists of two triangles connected to each other at one vertex. It is probable that Canaanite pottery painters also thought a double triangle to be a combination of a pair of homogeneous triangles. This is indicated by the two-colored double triangles occurring on a biconical jug from Lachish (Fig. II-93:12; see Lachish IV, pl. 84:963), and by the half-colored double triangles found on two vessels from other sites (Figs. II-93:13-14; see T. Batash-Timnah III, pl. 54:1; Jericho 4, pl. 34:1).

When one of the two triangles is reversed, while the other is regular, the double triangle is thought to be standing vertically, and is called the "vertical double triangle" (the sub-type 47-2/1: Mgb=Tg-double triangle1/shape, Fig. II-93:8). When the vertical double triangle is rotated at an angle of 45˚ on a point axis, it is thought to be lying horizontally, and is called the "horizontal double triangle" (the sub-type 47-2/5: Mgb=Tg-double triangle2/shape, Fig. II-93:17).

The vertical double triangle is usually called an "hourglass" motif, and the horizontal double triangle is often called a "butterfly" motif. However, since these two shapes are undoubtedly homogeneous motifs in Canaanite pottery paintings, the present work uses the term "double triangle" for both of them, instead of "hourglass" and "butterfly," which have nothing to do with each other.

Like the reverse triangle, both the vertical and the horizontal double triangles often appear in the metopes of geometric-metope designs (the sub-type 47-2/1: Mgb=Tg-double triangle1/shape & the sub-type 47-2/5: Mgb=Tg-double triangle2/shape). Patterns are also generated by each of them: the horizontally-running double triangle1 (the sub-type 47-2/2: Mgb=Tg-double triangle1/pattern-h, Figs. II-93:9-10), the vertically-running double triangle1 (the sub-type 47-2/3: Mgb=Tg-double triangle1/pattern-v, Fig. II-93:11), the horizontally-running double triangle2 (the sub-type 47-2/6: Mgb=Tg-double triangle2/pattern-h, Fig. II-93:18), and the vertically-running double triangle2 (the sub-type 47-2/7: Mgb=Tg-double triangle2/pattern-v, Fig. II-93:19). The patterns in Figs. II-93:15-16 depict vertical double triangles running horizontally, vertically, and diagonally (the sub-type 47-2/4: Mgb=Tg-double triangle1/pattern-hvd).

There are also patterns, in which vertical and horizontal double triangles are alternately arranged. These patterns confirm that the vertical and horizontal double triangles are homogeneous motifs. In any case, when the repeated part of such a pattern is running horizontally, it is classified as the sub-type 47-2/8: Mgb=Tg-double triangle1+2/pattern-h (Fig. II-93:20), and when it runs vertically, it is classified as the sub-type 47-2/9: Mgb=Tg-double triangle1+2/pattern-v (Fig. II-93:21).

Type 47-2: Mgb=Tg-double triangle:
Sub-type 47-2/1: Mgb=Tg-double triangle1/shape: (8 & 12-14)
Sub-type 47-2/2: Mgb=Tg-double triangle1/pattern-h: (9-10)
Sub-type 47-2/3: Mgb=Tg-double triangle1/pattern-v: (11)
Sub-type 47-2/4: Mgb=Tg-double triangle1/pattern-hvd: (15-16)
Sub-type 47-2/5: Mgb=Tg-double triangle2/shape: (17)
Sub-type 47-2/6: Mgb=Tg-double triangle2/pattern-h: (18)
Sub-type 47-2/7: Mgb=Tg-double triangle2/pattern-v: (19)
Sub-type 47-2/8: Mgb=Tg-double triangle1+2/pattern-h: (20)
Sub-type 47-2/9: Mgb=Tg-double triangle1+2/pattern-v: (21)

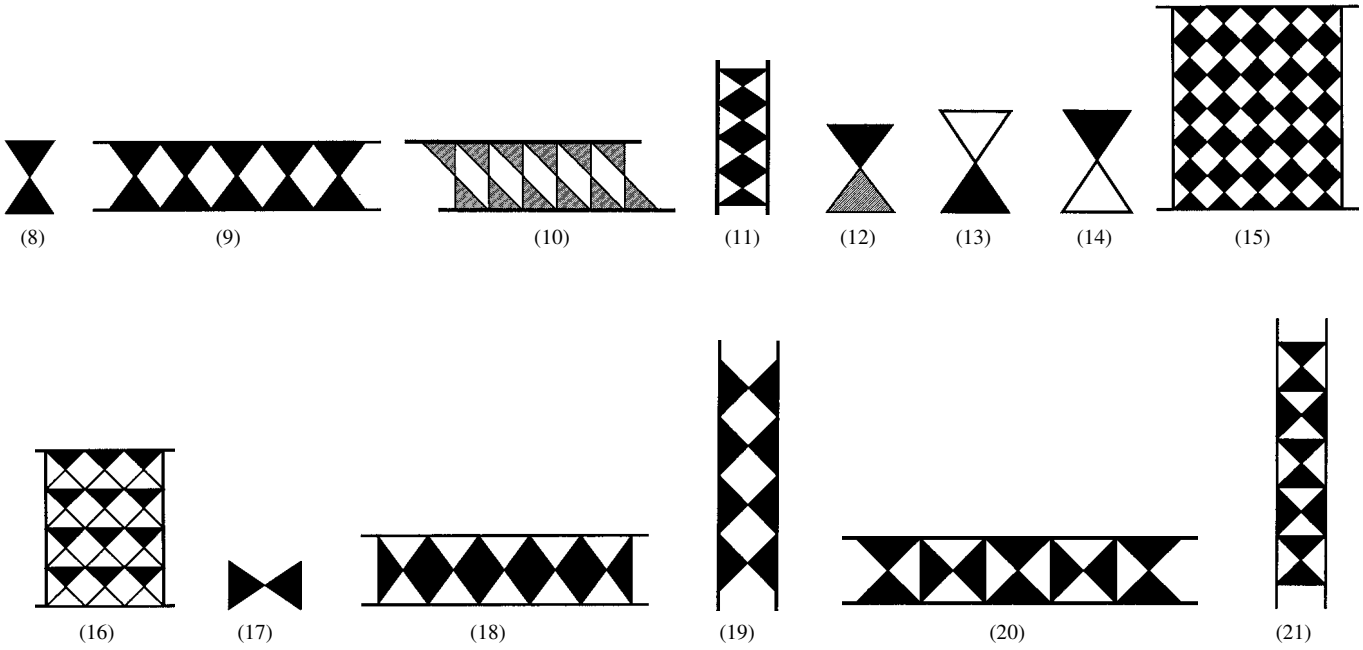


Fig. II-93. Class 47: Mgb=Tg (triangle)

(8) T. es-Safi, Stratum E4b, LB IIB; **(9)** (Hazor II, pl. 118:26), LB II; **(10)** (T. Yin'am I, fig. 34:3), Stratum XIIA, early to mid LB IIB; **(11)** (Dan II, fig. 2.58:42), "Mycenaean Tomb", Stratum VIIB, LB IIA-B; **(12)** (Lachish IV, pl. 84:963), Tomb 503, LB IIB; **(13)** (Jericho 4, pl. 34:1), LB; **(14)** (T. Batash-Timnah III, pl. 54:1), Stratum VIIA, LB IIA; **(15)** (Megiddo II, pl. 64:4), Stratum VIIB, LB IIB; **(16)** (T. Deir 'Alla-LBAS, fig. 7.6:13), Phase B, LB; **(17)** (Megiddo II, pl. 63:3), Stratum VIIB, LB IIB; **(18)** T. el-Far'ah (S), (Beth Pelet II, pl. 64:63); **(19)** (T. Taannek, fig. 88 above); **(20)** (T. el-Hesy II, pl. 5:190), City IV, LB IIB-Iron I; **(21)** (Gezer IV, pl. 15:11), Stratum 7 (XIV), LB IIB.

II-3.1.4.3. Maltese Cross (Type 47-3: Mgb=Tg-Maltese cross)

The presence of this motif in the Canaanite pottery painting tradition is somewhat uncertain. It seems that it has a foreign origin; it has been known also in various pottery families for a long period. This motif is actually a combination of a vertical double triangle and a horizontal double triangle (Fig. II-93:22). This is exhibited by the Maltese cross painted in two colors (Fig. II-93:23). In this motif, each of the two double triangles is painted in a different color. This two-colored Maltese cross is common in Philistine Bichrome pottery (T. Dothan, 1982, Chapter 3, figs. 7:6; 11:2 etc) and in other bichrome vessels as well (cf. Megiddo II, pls. 74:10; 80:3; E. Gezer III, pl. 85:4; Epstein, 1966: 59-60).

Type 47-3: Mgb=Tg-Maltese cross:

Fig. II-93. Class 47: Mgb=Tg (triangle)

(22) Beth-Shemesh, (Ain Shems IV, pl. 58:20); **(23)** (Megiddo II, pl. 74:10), Stratum VIB, Iron IB.

II-3.1.5. Square (Class 48: Mgb=Sq)

The square is not a popular motif in Canaanite pottery paintings. However, it is a well-defined motif.

II-3.1.5.1. Square (Type 48-1: Mgb=Sq-square)

A square sometimes appears in a horizontally-running pattern (Fig. II-94:2, the sub-type 48-1/2: Mgb=Sq-square/pattern-h). It also serves as a frame motif in some metopic designs (Fig. II-94:3; for metopic designs, see Chapter III). Similar square motifs also occur in circle designs (Fig. II-94:6).

II-3.1.5.2. Checkerboard (Type 48-2: Mgb=Sq-checkerboard)

The checkerboard pattern is probably the most well-known motif in this class. It is represented by two sub-types: the sub-type 48-2/1: Mgb=Sq-checkerboard/pattern-h (Fig. II-94:4) and the sub-type 48-2/2: Mgb=Sq-checkerboard/pattern-v (Fig. II-94:5).

Type 48-1: Mgb=Sq-square:
- Sub-type 48-1/1: Mgb=Sq-square/shape: (1 & 3)
- Sub-type 48-1/2: Mgb=Sq-square/pattern-h: (2)
- Sub-type 48-1/3: Mgb=Sq-square/pattern-in circle (6)

Type 48-2: Mgb=Sq-checkerboard:
- Sub-type 48-2/1: Mgb=Sq-checkerboard/pattern-h: (4)
- Sub-type 48-2/2: Mgb=Sq-checkerboard/pattern-v: (5)

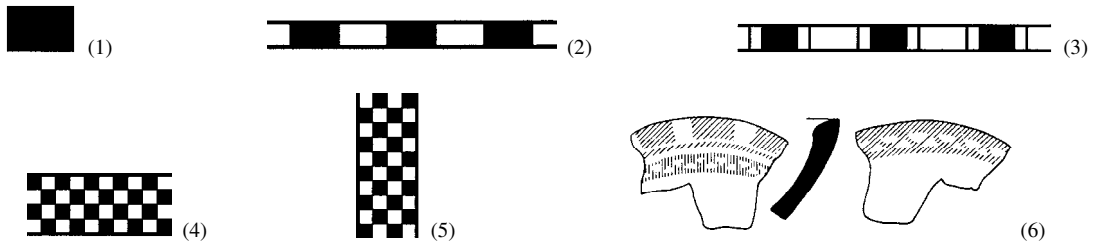


Fig. II-94. Class 48: Mgb=Sq (square)

(1-2) (T. Deir ʻAlla-LBAS, fig. 7.6:13), Phase B; **(3)** (T. Taannek-Nachlese, fig. 12, above-left); **(4)** (Megiddo Tombs, pl. 48:7), LB I; **(5)** (Megiddo II, pl. 69:13), Stratum VIIA, LB IIB-Iron IA; **(6)** (Beth-Shean VII-VIII, fig. 15:10), Stratum VII, LB IIB.

II-3.1.6. Circle (Class 49: Mgb=Cl)

The Class 49: Mgb=Cl includes two types, the Type 49-1: Mgb=Cl-circle and the Type 49-2: Mgb=Cl-semicircle.

II-3.1.6.1. Circle (Type 49-1: Mgb=Cl-circle)

Circle motifs almost exclusively occur on the vessel types that have circular surfaces, such as lentoid flasks, bowls, and chalices. A single circle rarely occurs by itself (the sub-type 49-1/1: Mgb=Cl-circle/shape, Fig. II-95:1), while concentric circles are common on lentoid flasks, bowls, and chalices from the LB and Iron I (the sub-type 49-1/2: Mgb=Cl-circle/pattern-concentric, Figs. II-95:2-4).

Concentric circles are often separated into two groups by a ring-shaped space filled with various geometric motifs, such as wavy lines, net pattern, straight lines, double triangles, ladder shape, dots, etc. (cf. Fig. II-95:5). In many cases, these geometric motifs turn the ring-shaped space into a sort of metopic design (see Chapter III). This metopic ring is sometimes filled with natural motifs like trees (cf. Ashdod V, fig. 23:8).

In the MB II, when the lentoid flask had not yet been introduced, concentric circles usually occurred on jars and juglets (Megiddo II, pls. 13:5; 19:33; Epstein, 1974, fig. 14:1).

Type 49-1: Mgb=Cl-circle:
- Sub-type 49-1/1: Mgb=Cl-circle/shape: (1)
- Sub-type 49-1/2: Mgb=Cl-circle/pattern-concentric: (2-4)

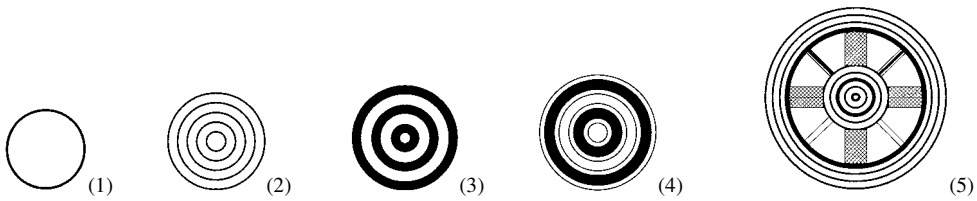


Fig. II-95. Class 49: Mgb=Cl (circle)

(1) Beth-Shemesh, (Ain Shems IV, p. 56:16), Stratum IVB, LB II; **(2)** (Lachish II, pl. 46:211), Structure II, LB IIA; **(3)** (Lachish II, pl. 37:1), Structure I, LB I; **(4)** (Lachish II, pl. 46:210), Structure II, LB IIA; **(5)** T. ʻEitun, (Tszferis and Hess, 1992, fig. 3:1), LB IIB.

II-3.1.6.2. Semicircle (Type 49-2: Mgb=Cl-semicircle)

Semicircles are found on some Canaanite pottery vessels. They usually appear in the pattern of a running semicircle (the sub-type 49-2/1: Mgb=Cl-semicircle/pattern-h & the sub-type 49-2/2: Mgb=Cl-semicircle/pattern-v,

Figs. II-95:6-10). The semicircles are either colored or uncolored, and they are not filled with any filling motifs. It is probably because they do not need coloring or filling motifs to be discerned. Concentric semicircles are also found on a few vessels (the sub-type 49-2/3: Mgb=Cl-semicircle/pattern-concentric, Figs. II-95:11-12).

Type 49-2: Mgb=Cl-semicircle:
Sub-type 49-2/1: Mgb=Cl-semicircle/pattern-h: (6 & 9-10)
Sub-type 49-2/2: Mgb=Cl-semicircle/pattern-v: (7-8)
Sub-type 49-2/3: Mgb=Cl-semicircle/pattern-concentric: (11-12)
Sub-type 49-2/4: Mgb=Cl-semicircle/shape (13)

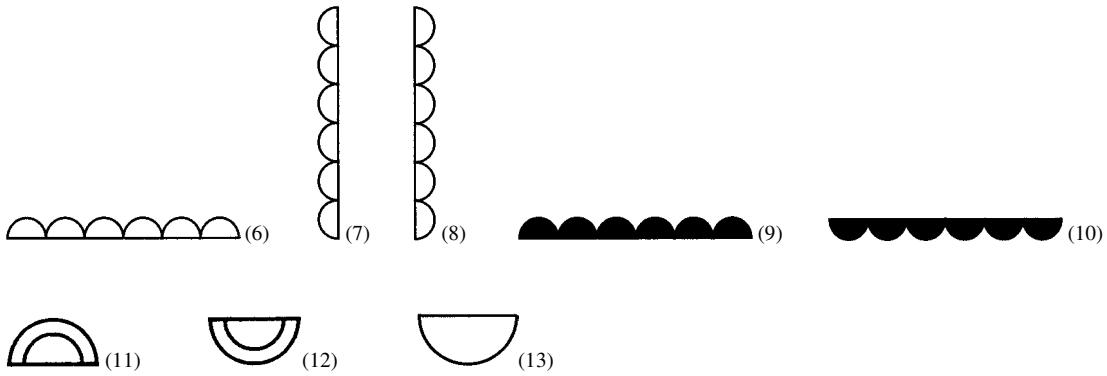


Fig. II-95. Class 49: Mgb=Cl (circle)

(6) Beth-Shean, (FCTBS II:I, pl. 70A:4); **(7-8)** (E. Gezer II, fig. 336), "Second Semitic" (probably early LB I); **(9)** (Lachish II, pl. 47:223), Structure I, LB I; **(10)** (Lachish II, pl. 48:245), Structure II, LB IIA; **(11-12)** (Lachish II, pl. 62:7), Structure I, LB I; **(13)** (Megiddo Cult, pl. 41:F), Tomb 877 B1, LB II (cf. Megiddo Tombs: 36).

II-3.1.7. Miscellanea (Class 50: Mgb=miscellanea)

II-3.1.7.1. Spiral (Type 50-1: Mgb=miscellanea-spiral)

Spirals occur on some lentoid flasks during the LB and Iron I (Fig. II-96:1; Beth-Shemesh, pl. 191, no. 397). A spiral is a well-known motif in Philistine pottery paintings. Stylistically, the Philistine spiral is quite different from the Canaanite one (cf. T. Dothan, 1982: Chapter 3, fig. 65). The latter is very similar to the spirals occurring on MB II local juglets from Ginosar (Figs. II-96:2-3; Epstein, 1974, fig. 14:5).

Type 50-1: Mgb=miscellanea-spiral: (1-3)

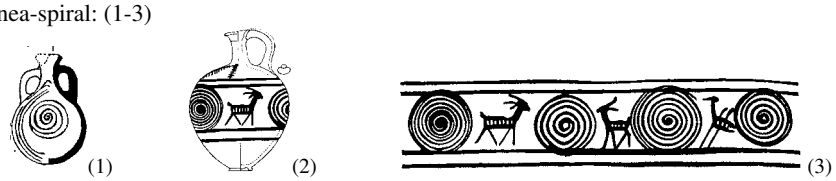


Fig. II-96. Class 50: Mgb=miscellanea

(1) (Beth-Shemesh, pl. 191, no. 397), Tomb 1 (Tomb11, "Transitional Period"), LB IIA-B; **(2-3)** Ginosar, (Epstein, 1974, fig. 14:5), MB II.

II-3.1.7.2. Lozenge (Type 50-2: Mgb=miscellanea-lozenge)

In Canaanite pottery paintings, the lozenge is an unfamiliar motif, and is not clearly defined. In many cases, patterns that look like a running lozenge actually represent double triangles. A possible example of horizontally-running lozenges occurs on a goblet from the LB sanctuary at Tell Deir 'Alla (Fig. II-96:4, T. Deir 'Alla-LBAS, fig. 7.15:10). A design on a sherd from Gezer shows three courses of vertically-running lozenges (Fig. II-96:5, E. Gezer III, pl. 167:17). However, it is noteworthy that the design on the sherd includes at least one foreign element (Fig. II-96:6), besides the Canaanite triangle motif (Ma=triangle Type1, see Fig. II-73:3).

II-3.1.7.3. Running Circle (Type 50-3: Mgb=miscellanea-running circle)

A unique running circle motif occurs on the same sherd from Gezer (mentioned above), which is dated to Macalister's "Third Semitic" period (Fig. II-96:6, E. Gezer III, pl. 167:17). It is interesting to see that the same motif oc-

curs on Black Impressed Ware from Level V at Alalakh, which dates to LB IA (Alalakh: 345-346 & pls. 100:ATP/46/253; ATP/46/249; ATP/46/255; ATP/39/14; 101:ATP/46/266; cf. Stein, 1984: 20). On this ware, the motif appears with horizontally-running lozenges, as on the Gezer sherd.

II-3.1.7.4. Chevron (Type 50-4: Mgb=miscellanea-chevron)

This type is represented by only one example, found on an Iron IA krater from Hazor (Fig. II-96:7).

Type 50-2: Mgb=miscellanea-lozenge:
Sub-type 50-2/1: Mgb=miscellanea-lozenge/pattern-h: (4)
Sub-type 50-2/2: Mgb=miscellanea-lozenge/pattern-v: (5)

Type 50-3: Mgb=miscellanea-running circle/pattern-h: (6)

Type 50-4: Mgb=miscellanea-chevron: (7)

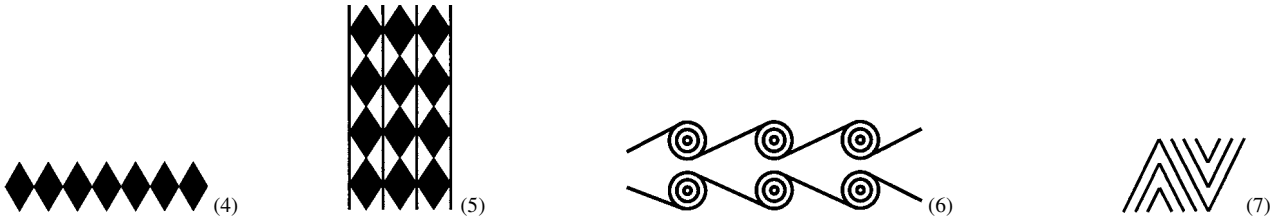


Fig. II-96. Class 50: Mgb=miscellanea

(4) (T. Deir 'Alla, fig. 7.15:10), Phase D, LB; **(5-6)** (E. Gezer III, pl. 167:17), "Third Semitic"; **(7)** (Hazor III-IV, pl. 201:9), Stratum XII, Iron IA.

II-3.2. Composite (Sub-category III-2: Mgc)

In Canaanite pottery paintings, the basic geometric motifs are combined in a variety of ways. As a result, whether intended or not, some composite geometric motifs (Mgc) have been produced. However, most of the basic geometric motifs are directly integrated into design structures, and they are not sub-units of any composite geometric motif. Many of the composite geometric motifs are isolated examples; only a few types have more than two identical examples. Thus, the composite geometric motifs are, typologically and statistically, less significant than the basic geometric motifs.

Composite geometric motifs appear in two different forms, as discussed above: as composite geometric shapes/patterns and as frame elements of a metopic design. Each composite geometric motif is classified according to its elements.

A composite geometric motif usually includes one, closed basic geometric motif and one or two open one(s). In these cases, the closed motif is always the main element, and the other(s) is (or are) secondary. A composite geometric motif never has more than one closed basic geometric motif. When a composite geometric motif consists of only open basic geometric motifs, the motif in the center is regarded as the main element. However, it is often difficult to find such a central element. The overall shape of a composite geometric motif is usually determined by its main element; the main element is an important criterion for the classification of composite geometric motifs. When a composite geometric motif does not have a main element that clearly distinguishes it, it falls into the Class 56: Mgc=miscellanea.

II-3.2.1. Triangle (Class 51: Mgc=Tg)

The types of this class are primarily represented by combinations of triangles with dots or net patterns. Figs. II-97:1-14 & 20-21 show composite geometric shapes and patterns. The double-triangle motifs in Figs. II-97:15-19 are frames of metopic designs. The motifs in Figs. II-97:1-6 are variations of a reverse triangle combined with running dots.

Type 51-1: Mgc=Tg-reverse triangle+running dot:
Sub-type 51-1/1: Mgc=Tg-reverse triangle/shape+running dot: (1, 3, 5-6)
Sub-type 51-1/2: Mgc=Tg-reverse triangle/pattern-h+running dot: (2 & 4)

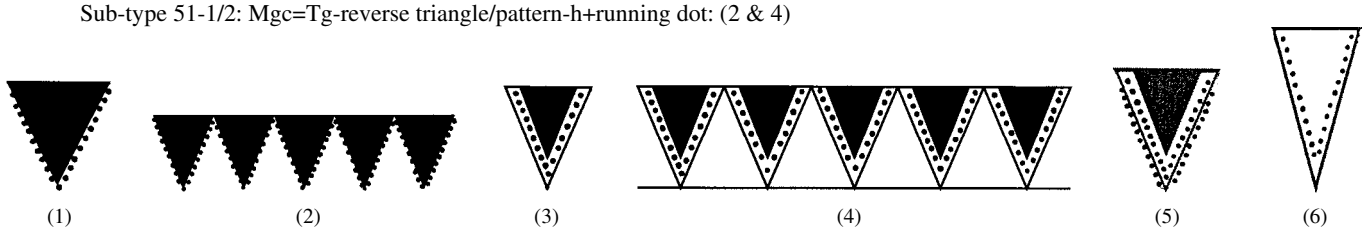


Fig. II-97. Class 51: Mgc=Tg (triangle)

(1) Beth-Shean, (Mullins, 2002, pl. 17:10), Stratum R2, LB IA; **(2)** (Beth-Shean VII-VIII, fig. 15:5), Stratum VII, LB IIB; **(3)** (Beth-Shean VII-VIII, fig. 35:7), Stratum VIII, LB IIB; **(4)** Beth-Shean, (Mullins, 2002, pl. 29:8), Stratum R1b, LB IB; **(5)** (Beth-Shean VII-VIII, fig. 17:3; FCTBS II:II, pl. 43:31), Stratum VIII, LB IIB; **(6)** Beth-Shean, (Mullins, 2002, pl. 9:6), Stratum R2, LB IA.

The pattern in Fig. II-97:7 shows a dot-filled, reverse triangle. Its regular-triangle version is pictured in Fig. II-97:11. The shape in Fig. II-97:8 is a combination of a dot-filled reverse triangle with two diagonally-running dots. The type represented in Figs. II-97:9-10 is a reverse triangle filled with a net pattern. A regular triangle filled with a net pattern also appears in Fig. II-97:12. A biconical vessel from Hazor bears a unique pattern: a regular triangle combined with various running dots (Fig. II-97:13). The shape in Fig. 97:14 is a reverse triangle combined with strokes.

Type 51-2: Mgc=Tg-reverse triangle/pattern-h+dot/filling: (7)
Type 51-3: Mgc=Tg-reverse triangle/shape+dot/filling+running dot: (8)
Type 51-4: Mgc=Tg-reverse triangle/shape+X-shape/net pattern: (9)
Type 51-5: Mgc=Tg-reverse triangle/pattern-h+X-shape/net pattern: (10)
Type 51-6: Mgc=Tg-regular triangle+dot/filling:
  Sub-type 51-6/1: Mgc=Tg-regular triangle/pattern-h+dot/filling: (11)
  Sub-type 51-6/2: Mgc=Tg-regular triangle/shape+dot/filling: (23)
Type 51-7: Mgc=Tg-regular triangle+X-shape/net pattern: (12)
Type 51-8: Mgc=Tg-regular triangle/pattern-h+running dot: (13)
Type 51-9: Mgc=Tg-reverse triangle+strokes: (14)

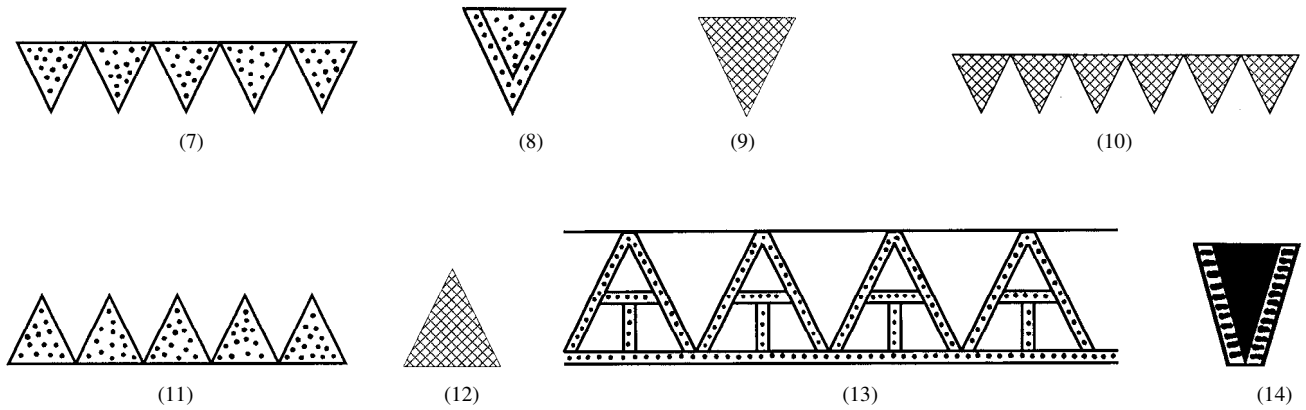


Fig. II-97. Class 51: Mgc=Tg (triangle)

(7) (Jericho 4, pl. 37:16); **(8)** (Lachish II, pl. 50:266), Structure II, LB IIA; **(9)** (Lachish II, 51:272), Structure I, LB I; **(10)** (Megiddo Tombs, pl. 34:7), LB II; **(11)** (Hazor V, fig. II.19:5), LB I-IIA; **(12)** (Beth-Shean VII-VIII, fig. 21:4), Stratum VII, LB IIB; **(13)** (Hazor I, pl. 128:1), LB II; **(14)** Beth-Shean, (Mullins, 2002, pl. 9:6), Stratum R2, LB IA.

Type 51-10: Mgc=Tg-double triangle1+running dot: (15 & 19)
  Sub-type 51-10/1: Mgc=Tg-double triangle1/pattern-v+running dot: (15)
  Sub-type 51-10/2: Mgc=Tg-double triangle1+running dot: (19)
Type 51-11: Mgc=Tg-double triangle2+running dot+dot/miscellanea: (16)
Type 51-12: Mgc=Tg-double triangle1+running dot+ladder shape: (17)
Type 51-13: Mgc=Tg-double triangle1+ladder shape: (18)
Type 51-14: Mgc=Tg-double triangle1+X-shape: (20)
Type 51-15: Mgc=Tg-regular triangle/pattern-h+reverse triangle/pattern-h+straight lines/pattern-zigzag3 (22)
Type 51-16: Mgc=Tg-double triangle1+X-shape/net pattern: (21)
Type 51-17: Mgc=Tg-double triangle2+ladder shape: (24)

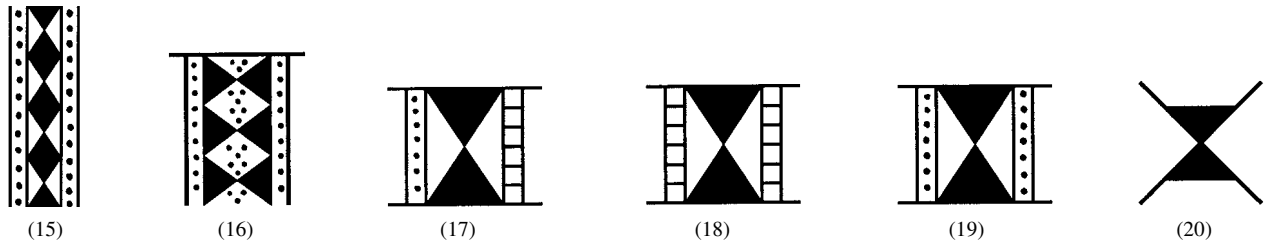


Fig. II-97. Class 51: Mgc=Tg (triangle)

(15) Beth-Shean, (Mullins, 2002, pl. 28:10), Stratum R1b, LB IB; **(16)** (T. Taannek, fig. 88 above); **(17-19)** (T. Deir ‘Alla-LBAS, fig. 7.15:6), Phase D, LB; **(20)** T. el-Far‘ah (S), (Beth Pelet II, pls. 84:37J3 & 58:972); **(21)** (Megiddo II, pl. 45:16), Stratum X, MB IIB; **(22)** (Megiddo II, pl. 79:4), Stratum VIA, Iron I; **(23)** (T. Michal, fig. 5.9:5), LB; **(24)** (T. Taannek-Nachlese, fig. 12-below, left).

The frame motif in Fig. II-97:15 shows a vertical double triangle running vertically between two vertically-running dot patterns. Fig. II-97:16 shows a pattern of vertically-running, horizontal double triangle, which is combined with dots. The motifs in Figs. II-97:17-19 are the frames of the metopic design occurring on the interior of a chalice from Phase D of the LB sanctuary at Tell Deir ‘Alla (cf. T. Deir ‘Alla-LBAS, fig. 7.15:6). Since the metopes of the design are blank, these frames are the main decorative elements.

The unique motif in Fig. II-97:20, which occurs on two biconical vessels from Cemetery 900 at Tell el-Far‘ah (South), seems to be a vertical double triangle overlapped with an X-shape (cf. Beth Pelet II, pls. 84:372J2 & 58:978; 84:37J3 & 58:972). A dot-filled, vertical double triangle occurs on a MB IIB krater (Fig. II-97:21).

II-3.2.2. Square (Class 52: Mgc=Sq)

The main element of each type in this class is a checkerboard pattern. The first three types are the frames of metopic designs. One of them is a checkerboard filled with dots (Fig. II-98:1). The second shows a checkerboard pattern between two vertically-running dot patterns (Fig. II-98:2). In the third type, these patterns are replaced by two ladder shapes (Fig. II-98:3). The fourth type represents a checkerboard combined with a net pattern (Figs. II-98:4-5). The fifth type consists of a vertically-running square between two ladder-shape motifs (Fig. II-98:6).

Type 52-1: Mgc=Sq-checkerboard+dot/filling: (1)
Type 52-2: Mgc=Sq-checkerboard/pattern-v+running dot: (2)
Type 52-3: Mgc=Sq-checkerboard/pattern-v+ladder shape: (3)
Type 52-4: Mgc=Sq-checkerboard+X-shape/net pattern: (4-5)
  Sub-type 52-4/1: Mgc=Sq-checkerboard/pattern-v+X-shape/net pattern-v: (4)
  Sub-type 52-4/2: Mgc=Sq-checkerboard/pattern-h+X-shape/net pattern/filling: (5)
Type 52-5: Mgc=Sq-square/pattern-v+ladder shape: (6)

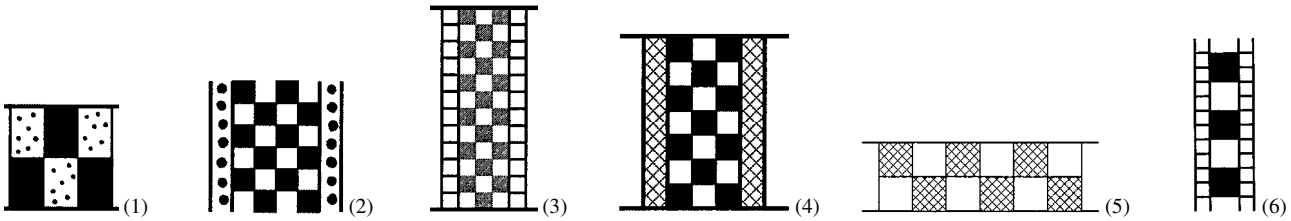


Fig. II-98. Class 52: Mgc=Sq (square)

(1) (Lachish II, pl. 61:9), Structure III, LB IIB; **(2)** Beth-Shean, (Mullins, 2002, pl. 28:10), Stratum R1b, LB IB; **(3)** (Beth-Shean VII-VIII, fig. 43:8), stratum VII, LB IIB; **(5)** Beth-Shemesh, (Ain Shems II, pl. 46:34); **(6)** (T. Deir ‘Alla-LBAS, fig. 7-13:26), LB, Phase D.

II-3.2.3. Parabola+Dot (Class 53: Mgc=Pb+Dt)

This class includes types that are represented by various combinations of wavy lines and dots. Combinations of (a) wavy line(s) with (a) running dot pattern(s) are classified into the Type 53-1: Mgc=Pb+Dt-wavy line+running dot/1. The first three sub-types of this group are frames of metopes (Figs. II-99:1-3), while the fourth appears in a zigzag pattern (Fig. II-99:6). The first sub-type appears both as a frame and in a zigzag pattern (Figs. II-99:1 & 5). Four sub-types of the Type 53-1: Mgc=Pb+Dt-wavy line+running dot/1 come from Hazor and date to LB II (probably LB IIA). A group of vertical wavy lines between two running-dot patterns appears as a frame of the metopic de-

sign on a vessel from Jericho (Fig. II-99:10). This motif is classified as the fifth sub-type of the Type 53-1: Mgc=Pb+Dt-wavy line+running dot/1.

Type 53-1: Mgc=Pb+Dt-wavy line+running dot/1: (1-6)
Sub-type 53-1/1: Mgc=Pb+Dt-wavy line+running dot/1-1: (1)
Sub-type 53-1/2: Mgc=Pb+Dt-wavy line+running dot/1-2: (2)
Sub-type 53-1/3: Mgc=Pb+Dt-wavy line+running dot/1-3: (3)
Sub-type 53-1/4: Mgc=Pb+Dt-wavy line+running dot/1-4: (4)
Sub-type 53-1/5: Mgc=Pb+Dt-wavy line+running dot/1-5: (10)
Sub-type 53-1/6: Mgc=Pb+Dt-wavy line+running dot/1-1/pattern-zigzag: (5)
Sub-type 53-1/7: Mgc=Pb+Dt-wavy line+running dot/1-4/pattern-zigzag: (6)

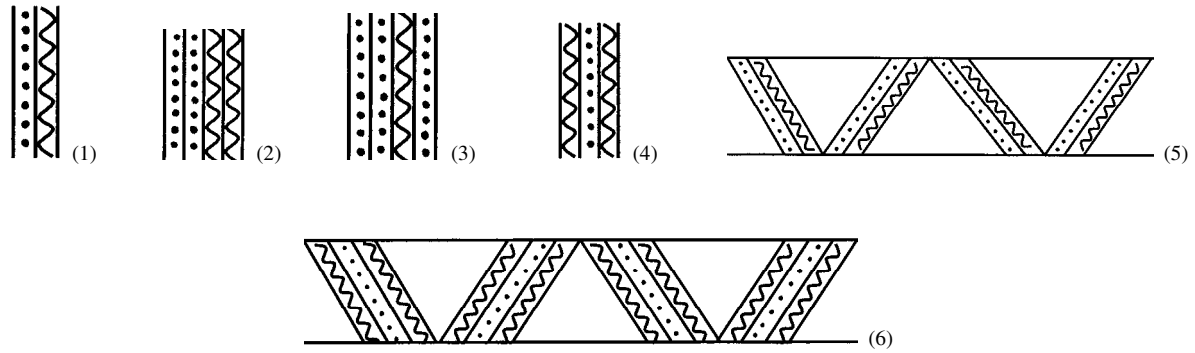


Fig. II-99. Class 53: Mgc=Pb+Dt (parabola+dot)

(1) (Hazor II, pl. 118:29), LB II; **(2-3)** (Hazor I, pl. 86:10), LB II; **(4)** (T. Yin'am I, fig. 3:12), Stratum XIII, LB IIA; (Megiddo II, pl. 60:5), Stratum VIII, LB IIA **(5)** (Hazor III-IV, pl. 291:18), LB IIA; **(6)** (Hazor III-IV, pls. 273:9; 280:6 & 7), LB IIA.

The second type is characterized by wavy lines and dots, which are arranged together between two parallel lines (Figs. II-99:7-9). A variation of this type, as shown in Fig. II-99:8, is found on a LB I biconical vessel from Beth Shean, which is identified as a Chocolate-on-White vessel (Mullins, 2002, pl. 13:1). Another variation that is very similar to this type occurs on a biconical vessel from Cemetery 900 at Tell el-Far'ah (South), which is thought to have been used during the LB IIB-early Iron IA (Fig. II-99:7). The third variation of this type shows a wavy line accompanied by a line of dots (Fig. II-99:9). This sub-type is found on two LB I bowls from Hazor (Hazor III-IV, pls. 240:15 & 243:6).

The third type is represented by a single example displaying a group of dots arranged in a circle, which is repeated between two wavy lines (Fig. II-99:11).

Currently, except for one example from Tell el-Far'ah (South), dating to the LB IIB-early Iron IA, all of the examples of this class come from northern and central sites of Israel and date to the LB I or IIA (cf. Fig. II-90). It appears that the composite motif consisting of a combination of running dots with wavy lines originated in northern Canaan, and that it arrived in the south later.

Type 53-2: Mgc=Pb+Dt-wavy line+running dot/2: (7-9)
Sub-type 53-2/1: Mgc=Pb+Dt-wavy line+running dot/2-1: (7)
Sub-type 53-2/2: Mgc=Pb+Dt-wavy line+running dot/2-2: (8)
Sub-type 53-2/3: Mgc=Pb+Dt-wavy line+running dot/2-3: (9)

Type 53-3: Mgc=Pb+Dt-wavy line+running dot/3: (11-12)
Sub-type 53-3/1: Mgc=Pb+Dt-wavy line+running dot/3-1: (11)
Sub-type 53-3/2: Mgc=Pb+Dt-wavy line+running dot/3-2: (12)

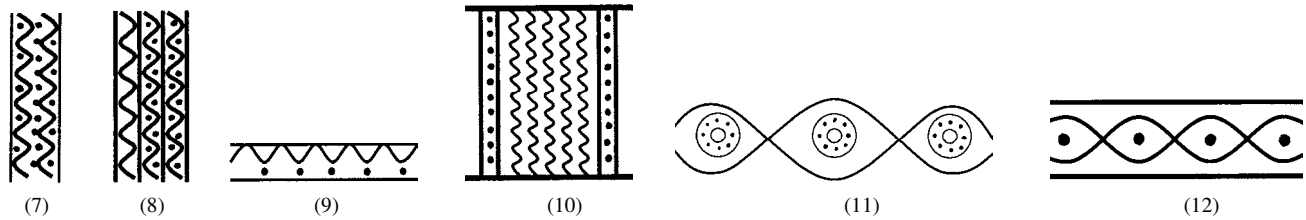


Fig. II-99. Class 53: Mgc=Pb+Dt (parabola+dot)

(7) T. el-Far'ah (S), (Beth-Pelet II, pl. 58:978), LB IIB-Iron IA; **(8)** Beth Shean, (Mullins, 2002, pl. 13:1), Stratum R2, LB IA, the Chocolate-on-White Ware; **(9)** (Hazor III-IV, pl. 243:6), LB I; **(10)** (Jericho 4, pl. 35:5), LB; **(11)** (T. Deir 'Alla-LBAS, fig. 7.3:22), Phase A, LB I; **(12)** (Jericho 4, pl. 31:18), LB II.

II-3.2.4. Line (Class 54: Mgc=Ln)

All examples of this class are frame motifs. The first example is a net pattern confined by two vertical wavy lines on either side (Fig. II-100:1). The second motif is a pattern of a vertically-running slash and its mirror reflection between two running semicircles (Fig. II-100:2). In the third motif, these semicircles are replaced by two vertical wavy lines (Fig. II-100:3). A biconical vessel belonging to the Chocolate-on-White group bears a similar frame motif – a pattern of a running slash and its mirror reflection between two running dots (Fig. II-100:4a). An almost identical motif occurs on a biconical jug from Megiddo (Fig. II-100:4b). The X-shape in Fig. II-100:5 is combined with dot patterns. This composite motif also seems to serve as a frame (cf. E. Gezer III, pl. 167:17).

II-3.2.5. Circle (Class 55: Mgc=Cl) & Miscellanea (Class 56: Mgc=miscellanea)

The Class 55: Mgc=Cl is represented by one example – the composite semicircle motif in Fig. II-100:8. When a composite geometric motif has no main element that is clearly distinguished, it is included in the Class 56: Mgc=miscellanea. The frame motifs in Figs. II-100:9-25 are the examples of this class. The composite motif in Fig. II-100:22 is an exceptional zigzag pattern, the repeated part of which is a combination of a wavy line and a ladder shape.

Type 54-1: Mgc=Ln-X-shape/net pattern+wavy line: (1)
Type 54-2: Mgc=Ln-slash/herringbone pattern+semicircle: (2)
Type 54-3: Mgc=Ln-slash/herringbone pattern+wavy line: (3)
Type 54-4: Mgc=Ln-slash/herringbone pattern+running dot: (4a-b)
Type 54-5: Mgc=Ln-X-shape+running dot: (5)
Type 54-6: Mgc=Ln-X-shape/net pattern+ladder shape (6)
Type 54-7: Mgc=Ln-X-shape/net pattern+wavy line-v+parallel lines-v (7)
Type 55-1: Mgc=Cl-semicircle+strokes: (8)
Type 56-1: Mgc=miscellanea-wavy line+cross/pattern-v: (9-10)
Type 56-2: Mgc=miscellanea-ladder shape+running dot: (11a-b)
Type 56-3: Mgc=miscellanea-X-shape+X-shape/net pattern: (12)
Type 56-4: Mgc=miscellanea-X-shape+sqaure+parallel lines: (13)

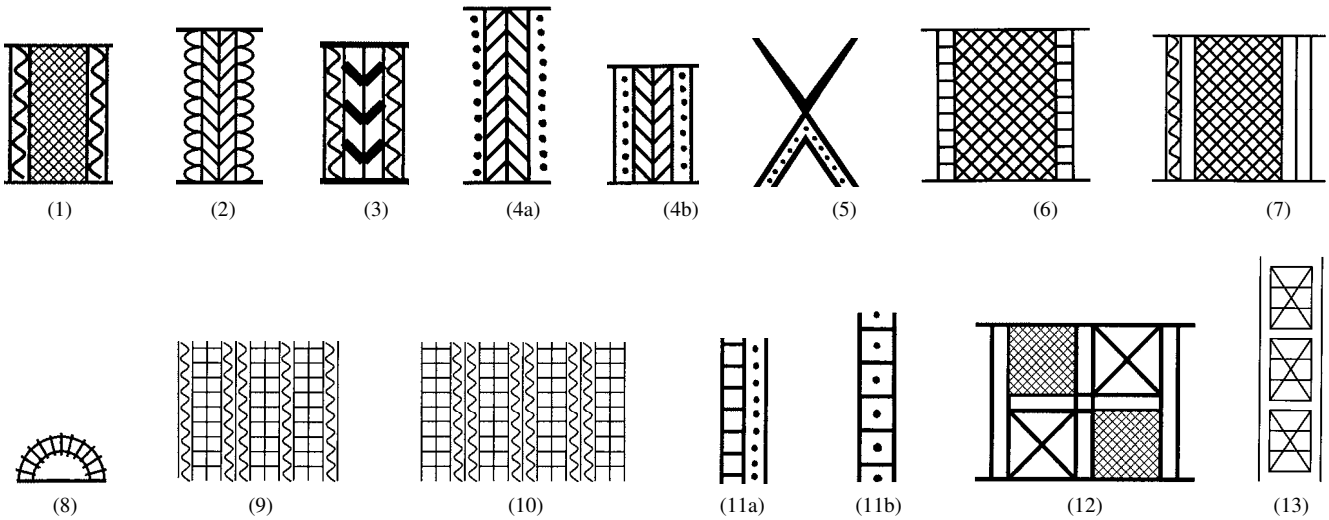


Fig. II-100. Class 54: Mgc=Ln (line); Class 55: Mgc=Cl (circle); & Class 56: Mgc=miscellanea

(1) Megiddo, (Megiddo II, pl. 58:2); T. el-'Ajjul, (Ancient Gaza II pl. 31:J37J2-1; **(2)** (E. Gezer II, fig. 336), "Second Semitic" (probably early LB I) ; **(3)** (Lachish II, pls. 48:249 & 60:2, Structure III, LB IIB; **(4a)** Beth Shean, (Mullins, 2002, pl. 13:1), Stratum R2, LB IA, the Chocolate-on-White Ware; **(4b)** (Megiddo II, pl. 58:1), Stratum VIII, LB IIA; **(5)** (E. Gezer III, pl. 167:17), "Third Semitic"; **(6)** (T. Deir 'Alla-LBAS, fig. 7-14:12), LB, Phase D; **(7)** T. el-'Ajjul, (Ancient Gaza III, pl. 35:37J2); **(8)** (T. Deir 'Alla-LBAS, fig 7.4:54), Phase A, LB I; **(9-10)** (Hazor II, pl. 142:12), LB II; **(11a)** (Jericho 3, pl. 16:10), MB II or LB I?; **(11b)** Beth-Shean, (Mullins, 2002, pl. 12:11), Stratum R2, LB IA; **(12)** (E. Gezer III, pl. 88:19), Tomb 84/85, LB; **(13)** (E. Gezer III, pl. 160:9), "Third Semitic".

Type 56-5: Mgc=miscellanea-double triangle+X-shape/net pattern: (14-18)
Sub-type 56-5/1: Mgc=miscellanea-double triangle+X-shape/net pattern1: (14)
Sub-type 56-5/2: Mgc=miscellanea-double triangle+X-shape/net pattern2: (15)
Sub-type 56-5/3: Mgc=miscellanea-double triangle+X-shape/net pattern3: (16)
Sub-type 56-5/4: Mgc=miscellanea-double triangle+X-shape/net pattern4: (17)
Sub-type 56-5/5: Mgc=miscellanea-double triangle+X-shape/net pattern5: (18)
Type 56-6: Mgc=miscellanea-double triangle+X-shape: (19)
Type 56-7: Mgc=miscellanea-double triangle+X-shape+ladder shape: (20)
Type 56-8: Mgc=miscellanea-wavy line+X-shape/net pattern: (21)
Type 56-9: Mgc=miscellanea-wavy line+ladder shape/pattern-zigzag: (22)
Type 56-10: Mgc=miscellanea-wavy line+running dot/pattern-v+X-shape/net pattern (23)
Type 56-11: Mgc=miscellanea-X-shape/net pattern-v+strokes (24)
Type 56-12: Mgc=miscellanea-wavy line-v+parallel lines-v (25)

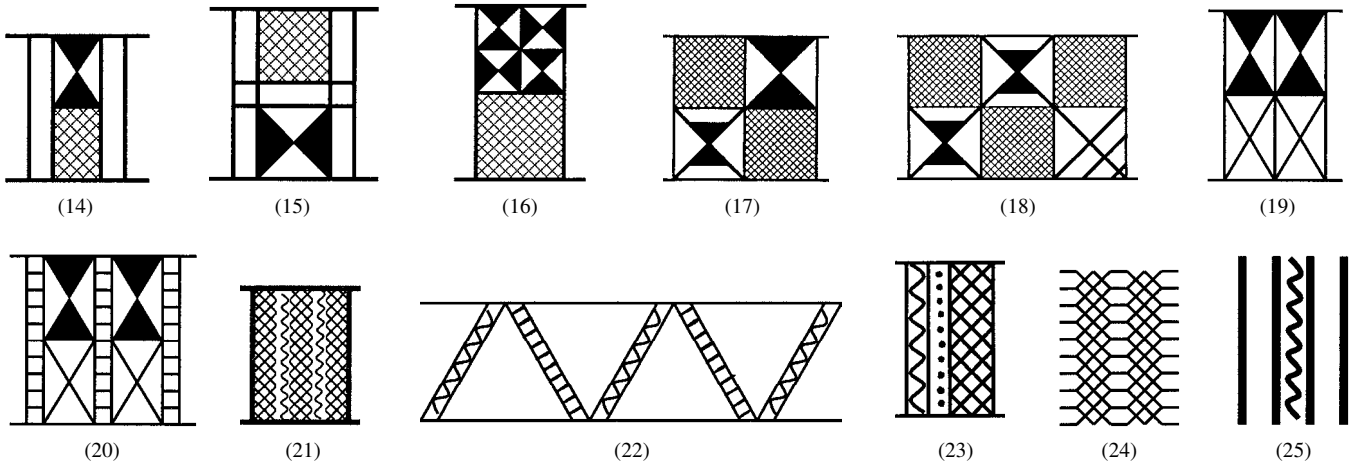
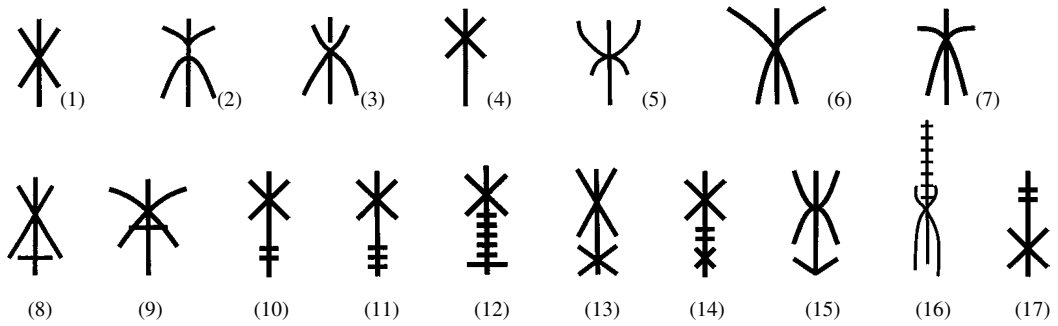
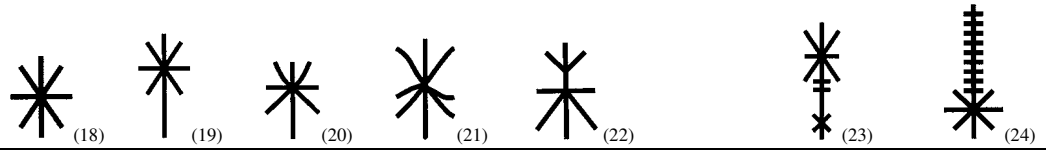


Fig. II-100. Class 54: Mgc=Ln (line); Class 55: Mgc=Cl (circle); & Class 56: Mgc=miscellanea

(14) (T. Batash-Timnah III, pl. 51:12), Stratum VII, LB IIA; **(15)** (Lachish II, pls. 48:249 and 60:2), Structure III, LB IIB; **(16)** (Gezer I, pl. 29:10), Stratum 6 (XVI), LB IIA; **(17-18)** T. el-Far'ah (S), (Beth-Pelet II, pl. 58:920), LB IIB-Iron IA; **(19-20)** (T. Deir 'Alla-LBAS, fig. 7.2:17), Phase A, LB I; **(21)** Beth-Shean, (Mullins, 2002, pl. 60:3), UME, LB IIA; **(22)** (Hazor II, pl. 139:15), LB II; **(23)** (Megiddo II, pl. 58:2), Stratum VIII, LB IIA; **(24)** Beth-Shean, (Mullins, 2002, pl. 60:3), UME, LB IIA; **(25)** (Yoqne'am II, fig. I.23:10), Stratum XVII, Iron IB.

II-4. MOTIFS FOR HANDLE DECORATION (CATEGORY IV: Mhd)

There are many Canaanite vessels from the LB and Iron I that bear painted marks (or decorations) on their handles. This phenomenon is also common in many other pottery groups from different regions, and from different time periods as well. In these regions, such marks are not only painted, but also incised on various vessel types (hardly decoration in this case).

Class Mhd=A Type Mhd=A1 (1-7) Type Mhd=A2 (8-17)	
Class Mhd=B Type Mhd=B1 (18-22) Type Mhd=B2 (23-24)	
Class Mhd=C Type Mhd=C1 (25-27) Type Mhd=C2 (28-29)	

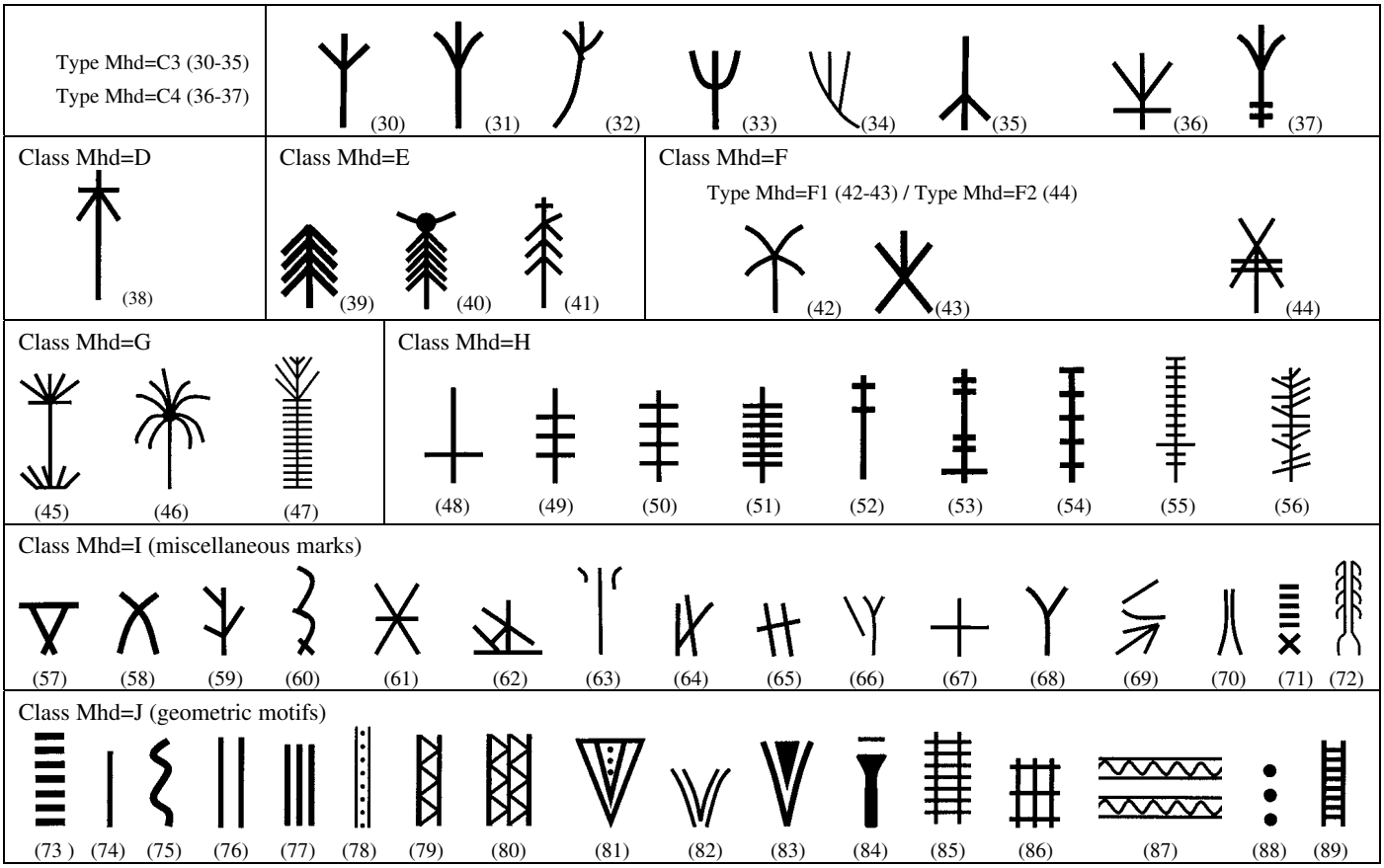


Fig. II-101. Typology of Mhd (Motifs for handle decoration)

Hirschfeld classifies the types of decorations or marks occurring on the Aegean pottery from the LH/LM III into three categories: (1) painted Linear B inscriptions, (2) painted single marks, and (3) incised marks. Some of the inscriptions may have been associated with the trade between Crete and the Greek Mainland during the LH/LM III. However, the precise function of painted or incised single marks has not been clarified (Hirschfeld, 1993: 311).

Regarding local Canaanite pottery from the LB and Iron I, inscriptions and incised marks are extremely rare. However, painted single marks are very common. Painted single marks mostly appear on handles of various vessel types in Canaanite pottery, such as jars, kraters, jugs, lentoid flasks, amphoriskoi, bowls, chalices etc. Like incised marks, they are often considered "potter's marks," however, their types and functions have never been fully studied. It is unclear whether these marks are even signs that bear certain meanings and purposes, or if they are merely decorative elements. (In this study, they are technically called *motifs for handle decoration*, and are abbreviated as "Mhd", regardless of their precise function).

The present work attempts to provide a typology of the painted marks found on handles of the Canaanite vessels during the LB and Iron I, and to examine what they are, and to determine what purposes they served.

II-4.1. Typology of Handle Decoration Motif (Mhd)

The typology represented in Fig. II-101 is based on the 305 published examples from twenty sites including Hazor, Beth-Shean, Megiddo, Lachish, Ashdod, Tel Batash-Timnah, Tell Deir 'Alla, Tel Dan, Deir el-Balah, Tell el-Far'ah (South), 'Izbet Sartah, Tel Qashish, Tell es-Safi, Tell Beit Mirsim, Tell es-Sa'idiyeh, Tel Sera', Tel Yin'am, Yoqne'am, Tel 'Eitun, and Gezer. The drawings of the examples in this corpus are represented below (from Fig. II-102 to Fig. II-110). They are grouped into ten classes (from Class Mhd=A to Class Mhd=J), according to their shapes, as shown in Fig. II-101.

It is necessary to mention that some scholars have attempted to associate the incised marks occurring on some jar handles from local vessels of the LB and early Iron Ages, with Proto-Canaanite or Cypro-Minoan scripts (Cross, 1954: 15-24; Cross & Freedman, 1971: 19-22; Yasur-Landau & Goren, 2004: 22-31; Cross & Stager, 2006: 129-159). The Hebrew inscriptions incised on the sixty jar handles from the Iron II that were found at Gibeon (Pritchard, 1959: 1-17; 1960: 1-6) may justify such an approach. However, the single marks painted on the handles of many Canaanite vessels from the LB and Iron I show a very different picture from those incised marks and inscriptions of the LB and Iron Ages.

II-4.1.1. Mhd A (Class 57: Mhd=A)

The Class 57: Mhd=A is the largest group of the ten classes, including 83 examples (approximately 27.2%). The examples of this class are divided into two types: the Type 57-1: Mhd=A1 and the Type 57-2: Mhd=A2.

II-4.1.1.1. Mhd A1 (Type 57-1: Mhd=A1)

A typical Mhd=A1 motif consists of a vertical line crossing two diagonal lines at a single point (Figs. II-101:1, 4, 6 & 7). R. Amiran considered the motif of Mhd=A1 to be a geometric form and described it as "simple painted bands crossing each other" (Amiran, 1969: 142). However, Franken assumed that the same motif represents a tree, more specifically a date-palm, and that it originated in the date-palm representations occurring on the body areas of painted vessels. (T. Deir 'Alla I: 173; T. Deir 'Alla-LBAS: 56-57, 136; figs. 4.16, 7.14:8d). He wrote:

> *"Similarly the painted* * *sign on some handles may well find its origin in the palm-tree motif normally painted on the shoulder in panels."* (T. Deir 'Alla I: 173)

T. Dothan interprets this motif as a branch (T. Dothan, 1982: 197 & fig. 60:3 of chapter 3). However, the shape of this motif is identical to the date-palm classified as the sub-type 1-1/6: Mnb=T-date-palmA6 (cf. Fig. II-7). Other variations of this motif are very similar to the sub-type 1-1/5: Mnb=T-date-palmA5 (Figs. II-101:3 & 5; cf. Fig. II-6). All of the examples in this type display the three basic features of the T-date-palmA type: the upper branches, the lower branches, and the trunk.

Type 57-1: Mhd=A1

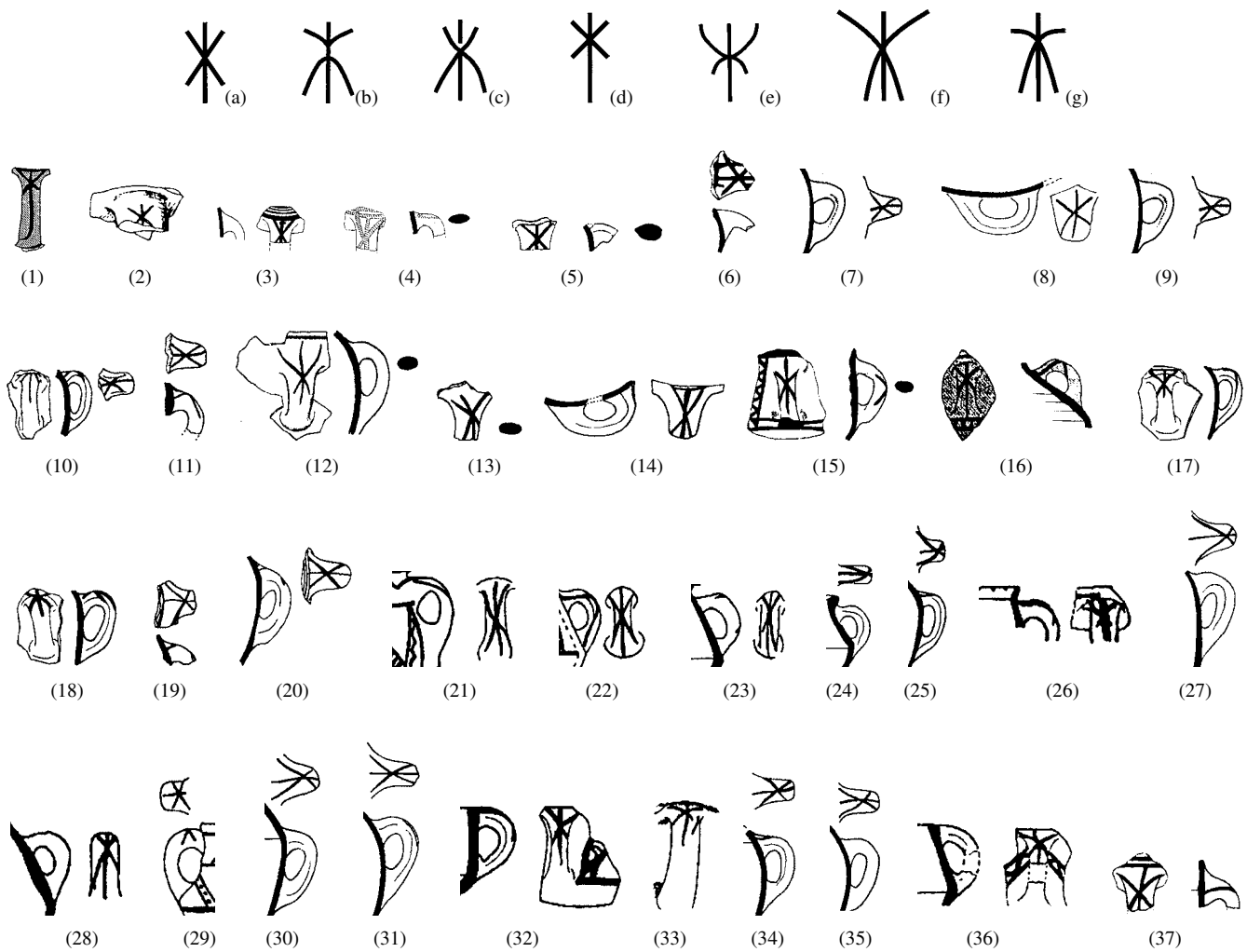


Fig. II-102. Class 57: Mhd=A, Type 1

(1) (Ashdod I, fig. 33:14), Jug, from a pit in Area C, Iron I, Philistine Red Slip(?); **(2)** (Ashdod II-III, fig. 36:2), Jar, Unstratified, Area B; **(3)** (Ashdod VI, fig 3.31:16), Jar, Stratum XII, Iron IA, Area H; **(4)** (Ashdod VI, fig. 3.59:9), Jar, Stratum XIa, Iron IB, Area H; **(5)** (Hazor V, fig. II.18:21), Jar, Stratum 8, Area A, LB I-IIA; **(6)** (Hazor V, fig. II.18:19), Krater(?),Stratum 8, Area A, LB I-IIA; **(7)** (Hazor I, pl. 134:6),

Jar, LB I; **(8)** (Hazor V, fig. III.16:23), Jar, Stratum XV, LB I; **(9)** (Hazor I, pl. 134:6), Jar, LB I; **(10)** (Hazor III-IV, pl. 158:21), Jar, LB IIA; **(11)** (Hazor I, pl. 88:10), Jar, Stratum 1a, Area C, LB II; **(12)** (Hazor I, pl. 96:19), Jar, Stratum 1, Area D (D 1), LB II; **(13)** (Hazor I, pl. 97:14), Type unidentified, Stratum 1, Area D (D 1), LB II; **(14)** (Hazor I, pl. 146:8), Jar, Area E, LB II; **(15)** (Hazor I, pl. 146:13), Jar, Area E, LB II; **(16)** (Hazor II, pl. 142:11), Jar, Stratum 1, Area F, LB II; **(17)** (Hazor II, pl. 143:10), Jar, Stratum 1, LB II; **(18)** (Hazor II, pl. 143:11), Jar, Stratum 1, LB II; **(19)** (Hazor III-IV, pl. 195:31), Type unidentified, LB II; **(20)** (Hazor III-IV, pl. 160:20), Jar, LB IIA-B; **(21)** (Hazor II, pl. 139:15), Jug, Stratum 1b, LB II, Area F; **(22)** (Hazor II, pl. 134:11), Biconical Jug, Stratum 1b, LB II, Area F; **(23)** (Hazor II, pl. 134:9), Jug, Stratum 1b, LB II, Area F; **(24)** (Hazor II, pl. 124:12), Krater, Stratum 1a, LB II, Area C; **(25)** (Hazor II, pl. 121:7), Jar, Stratum 1b, LB II, Area C; **(26)** (Hazor II, pl. 120:19), Jug, Stratum 1b, LB II, Area C; **(27)** (Hazor I, pl. 146:11), Jar, LB II, Area E; **(28)** (Hazor I, pl. 108:3), Jug, LB II, Area D (D 3); **(29)** (Hazor I, pl. 108:2), Krater, LB II, Area D (D 3); **(30)** (Hazor I, pl. 129:3), Jar, Stratum 1, LB II, Area D (D 5); **(31)** (Hazor I, pl. 129:1), Jar, Stratum 1, LB II, Area D (D 5); **(32)** (Hazor I, pl. 87:16), Bowl, Stratum 1a, LB II, Area C; **(33)** (Hazor I, pl. 86:10), Jar, Stratum 1b, LB II, Area C; **(34)** (Hazor I, pl. 86:9), Jar, Stratum 1b, LB II, Area C; **(35)** (Hazor I, pl. 86:8), Jar, Stratum 1b, Area C, LB II; **(36)** (Hazor I, pl. 85:17), Bowl, Stratum 1b, LB II, Area C; **(37)** (Hazor III-IV, pl. 295:15), Jar, LB IIB.

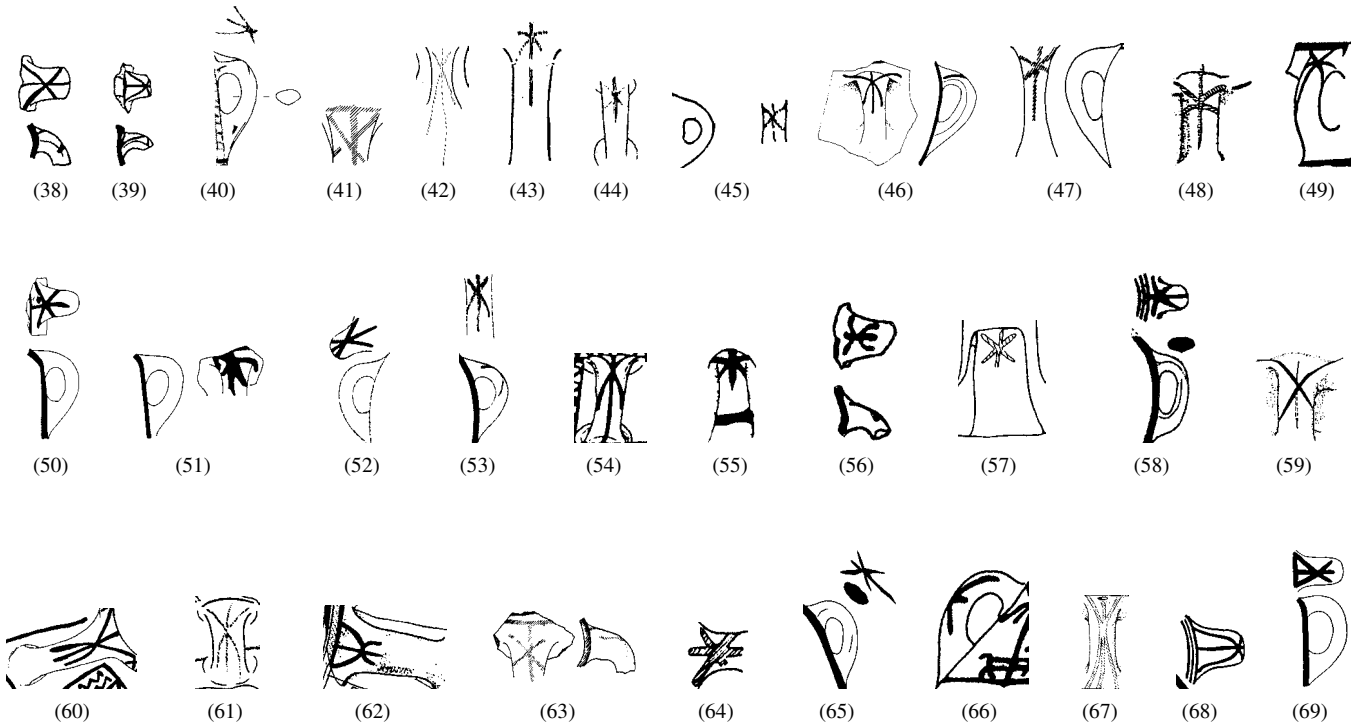


Fig. II-102. Type 57-1: Mhd=A1

(38) (Hazor III-IV, pl. 163:8), Jar, LB IIB; **(39)** (Hazor III-IV, pl. 163:9), Jar, LB IIB; **(40)** (T. Deir ʻAlla-LBAS, fig. 4:16), Cult Stand, LB, Phase E; **(41)** (T. Deir ʻAlla-LBAS, fig. 7.19:238), Type unknown, LB, Phase F; **(42)** (Lachish IV, pl. 84:958), Lentoid Flask, Tomb 523, Iron IA; **(43)** (Lachish IV, pl. 87:1024), Jar, Tomb 1003, LB IIA; **(44)** (Lachish IV, pl. 87:1022), Jar, Tomb 216, LB IIA-B; **(45)** (Lachish IV, pl. 87:1023), Jar, Tomb 216, LB IIA-B; **(46)** (Lachish-RAE III, fig. 19.4:14), Jar, Level S-3, LB IIA; **(47)** Beth-Shean, (Mullins, 2002, pl. 16:10), Jar, Stratum R2, LB IA; **(48)** Beth-Shean, (Mullins, 2002, pl. 40:1), Krater, Stratum R1a, LB IIA; **(49)** Beth-Shean, (FCTBS II:II, pl. 45:12); **(50)** (Megiddo Tombs, pl. 63:1), Jar, Tomb 63F, LB II; **(51)** (Megiddo Tombs, pl. 63:20), Jar, Tomb 63H, LB II, **(52)** (Megiddo II, pl. 68:2), Jar, Stratum VIIA, Iron IA; **(53)** (Megiddo Tombs, pl. 57:11), Jar, LB II, Tomb 26; **(54)** (Megiddo Tombs, pl. 68:16), Krater, Iron IA, Tomb 39; **(55)** (Hazor V, fig. II.19:5), Krater, Stratum 8, Area A, LB I-IIA; **(56)** (Hazor III-IV, pl. 163:10), LB IIB; **(57)** (T. Batash-Timnah III, pl. 51:20), Lentoid Flask, Stratum VII, LB IIA; **(58)** (Dan II, fig. 2.30:4), Jar, Stratum VIIA2, Mycenaean Tomb, LB IIA-B; **(59)** Deir el-Balah, (Killebrew, 1998, ill. II.48:7), Jar, Stratum IX, LB IIA; **(60)** T. el-Farʻah (S), (Beth Pelet II, pl. 58:978), Biconical Jug, Tomb 978, LB IIB-early Iron IA; **(61)** (ʻIzbet Sartah, fig. 13:6), Krater, Stratum III, Iron IA; **(62)** (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA; **(63)** (T. Beit Mirsim I, pl. 46:37), Stratum C, LB; **(64)** (T. Beit Mirsim I, pl. 47(C):15), Biconical Jug, Stratum C, LB; **(65)** (T. es-Saʻidiyeh-Cem, fig. 11:2), Jug, Tomb 108, Iron I; **(66)** (T. Yinʻam I, fig. 34:3 below), Jug, Stratum XIIA, early to mid LB IIB; **(67)** (Yoqneʻam II, fig. I.22:17), Jar, Stratum XVII, Iron IB; **(68)** (Hazor I, pl. 109:5), Jar, LB II; **(69)** (Megiddo WS, pl. 2:7), Iron I.

II-4.1.1.2. Mhd A2 (Type 57-2: Mhd=A2)

The examples of the Type 57-2: Mhd=A2 are characterized by some additional elements, such as short horizontal lines arranged along a vertical line (Figs. II-103:1-7 & 10-14) and a second pair of diagonal crossing lines appearing in the lower part of the motif (Figs. II-103:7 & 9). The former obviously represents the stumps of cut branches that remain on a cultivated date-palm, while the latter depicts the roots or the young branches growing at the base of the trunk (cf. Figs. II-111:1-4 & 7-10). In my judgment, these additional elements confirm that the Mhd=A motif represents a date-palm.

In some cases, the Canaanite pottery painters executed the date-palm of this type upside-down, apparently in an attempt to fit it into the narrow space of the handle (Figs. II-103:10-14; cf. Fig. II-104:20). When this is the case, the wide upper part of the tree is usually painted just below the handle, which accommodates only the trunk. This is similar to a branch-like motif ("tassel") painted below the handles of some pitchers of the MB II Amuq-Cilician Ware (Bagh, 2003: 222-223 & figs. 3:d-e).

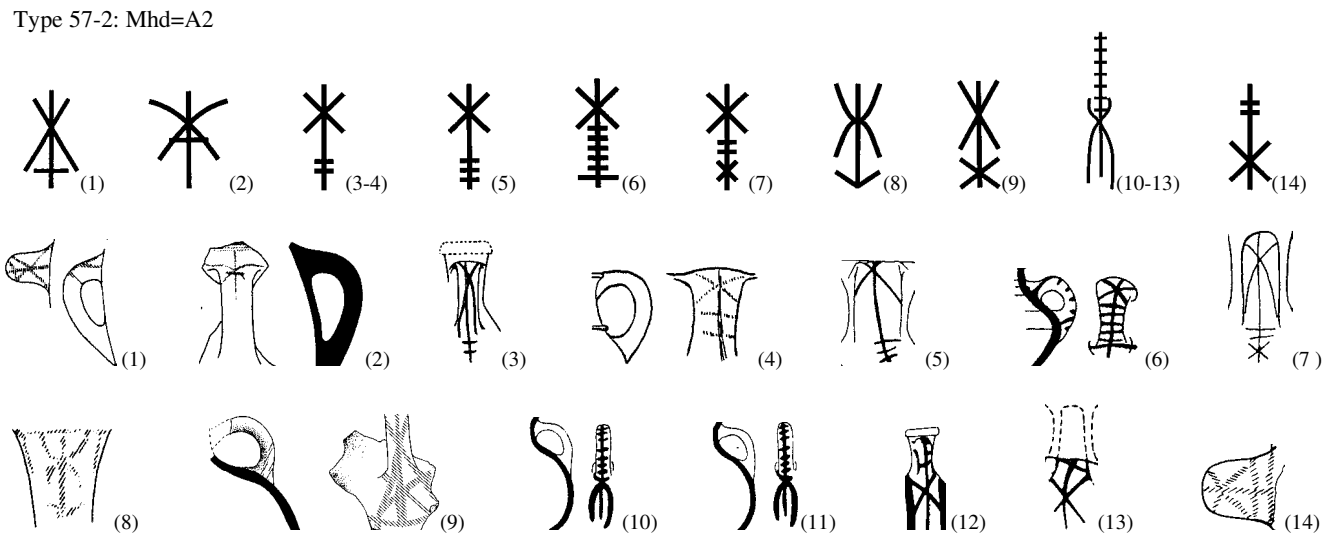


Fig. II-103. Class 57: Mhd=A, Type 2

(1) Beth-Shean, (Mullins, 2002, pl. 17:8), Jar, Stratum R2, LB IA; **(2)** (Beth-Shean VII-VIII, fig. 34:2), Jar, Stratum VII, LB IIB; **(3)** (Lachish IV, fig. 2:21), Lentoid Flask, NE Section Level VI, Iron IA; **(4)** (Lachish II, pl. 48:246), Krater, Structure II, LB IIA; **(5)** (Lachish-RAE III, fig. 19.32:8), Lentoid Flask, Level VIIA, LB IIB; **(6)** (Hazor III-IV, pl. 291:18), Krater, LB IIA; **(7)** (Lachish IV, pl. 84:956), Lentoid Flask, Tomb 4034, LB IIB-Iron I; **(8)** (T. Deir 'Alla-LBAS, fig. 5.14:19), LB, Phase E; **(9)** (Yoqne'am II, fig. I.11:2), Jug, Stratum XVII, Iron IB; **(10)** (Megiddo II, pl. 72:9), Lentoid Flask, Stratum VII, Iron IA(?); **(11)** (Megiddo II, pl. 86:6), Lentoid Flaks, Stratum VI, Iron I; **(12)** (Deir el-Balah-Cemetery, ill. 138), Lentoid Flask, Tomb 118, LB IIB; **(13)** T. Sera' (Oren, 1985, fig. 4:11), Lentoid Flask, Stratum IX, LB IIB-early Iron IA; **(14)** (T. Yin'am I, fig. 5:1), Jar, Stratum XIIB, LB IIA-B.

II-4.1.2. Mhd B (Class 58: Mhd=B)

The basic shape of the Mhd=B motif is created by adding a horizontal line to a Mhd=A form. This basic shape of a Mhd=B is identical to the so-called "Union Jack" motif, which often occurs as a frame element of metopic designs on Bichrome Ware. In Canaanite pottery paintings, however, this motif represents a date-palm. (For this issue, see the sub-type 1-1/6: Mnb=T-date-palmA6). This is confirmed by variations of this motif (see also Figs. II-112:2 & 11).

II-4.1.2.1. Mhd B1 (Type 58-1: Mhd=B1)

The Class 58: Mhd=B includes two types: Type Mhd=B1 and Type Mhd=B2. As in the case of the Class 57: Mhd=A, the examples, which consist of only the basic form, are grouped into Type Mhd=B1 (Figs. II-104:1-18). A variation of this type, represented in Fig. II-104:18, has a somewhat different look; it consists of four diagonal lines, instead of two, which do not cross the vertical line, but are attached to it (Fig. II-104:18). This feature is reminiscent of the drawing methods observed in many tree depictions on Canaanite vessels. Another variation of this type occurring on a Philistine krater clearly shows that this motif depicts a date-palm (Fig. II-111:6; cf. T. Dothan, 1982: 208; figs. 66:13 of chapter 3).

II-4.1.2.2. Mhd B2 (Type 58-2: Mhd=B2)

When elements such as the short horizontal lines and the second unit of diagonal lines in the lower part of the vertical line, which represent the stumps of cut branches of a date-palm and the young branches or roots respectively, are added to the basic form, it is regarded as a Mhd=B2 motif. There are two examples in this type (Figs. II-104:19-20). One of them is executed upside-down on a jar handle, like some examples of the Mhd=A2 type where the upper and lower branches are just below the handles (cf. Figs. II-103:10-14). These two examples of the Mhd=B2 type also confirm that the Mhd=B motif depicts a date-palm. They can be compared with the Type 1-1/2: T-date-palmA2 and the Type 1-1/8: T-date-palmA8 (cf. II-111:7-8).

Thus, it turns out that the motifs represented by the examples of Class 57: Mhd=A and Class 58: Mhd=B can be safely interpreted as schematized depictions of a date-palm. It is noteworthy that these two classes alone make up approximately 33.4 % (102 examples) of all of the 305 handle decorations. This high number of date-palm occurrence is in accord with the tree's importance in Canaanite iconography, as observed in local pottery paintings.

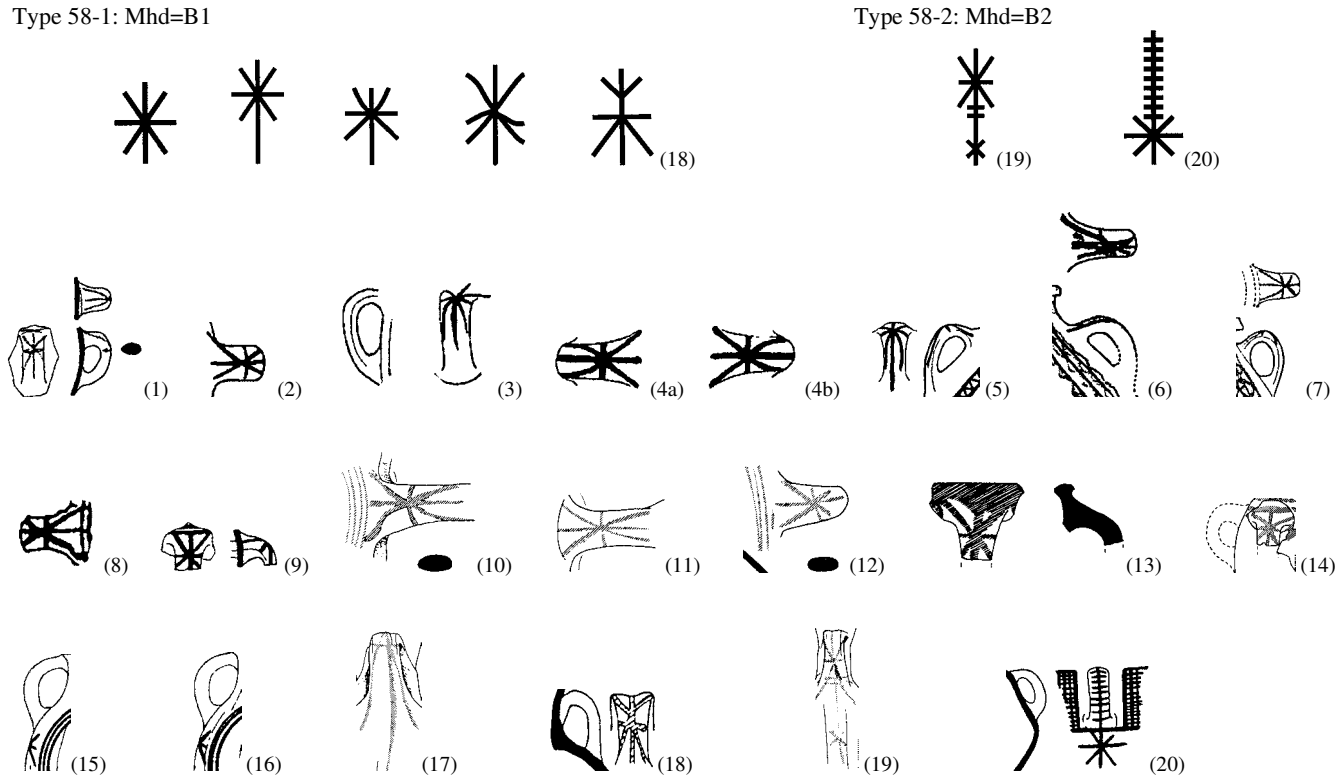


Fig. II-104. Class 58: Mhd=B, Types 1-2

(1) (Hazor I, pl. 99:16), Jar, Area D (D 2), LB II; **(2)** (Hazor II, pl. 143:12), Jar, Stratum 1, LB II; **(3)** (Hazor II, pl. 143:7), Jar, Stratum 1, LB II; **(4a-b & 5)** (Hazor II, pl. 120:20), Jug, Stratum 1b, LB II, Area C; **(6)** (Hazor II, pl. 120:16), Jug, Stratum 1b, LB II, Area C; **(7)** (Hazor II, pl. 120:15), Jug, Stratum 1b, LB II, Area C; **(8)** (Hazor I, pl. 131:4), Jar, Stratum 2, LB II, Area D (D 5); **(9)** (Hazor III-IV, pl. 295:16), Jar, LB IIB; **(10)** (Lachish-RAE III, fig. 19.25:9), Jar, Level VIIA, LB IIB; **(11)** (Lachish-RAE III, fig. 19.26:8), Jar, Level VIIA, LB IIB; **(12)** (Lachish-RAE III, fig. 20.14:2), Jar, Level P-1, LB IIB; **(13)** (Beth-Shean VI-IV, fig. 49:13), "Large Bowl" (Krater?), Level VI, Iron IA; **(14)** (Megiddo IV, fig. 13.52:3a), Jar, Level K-5 (VIB), Iron I; **(15)** (Megiddo II, pl. 80:6), Lentoid Flask, Stratum VIA, Iron IA; **(16)** (Megiddo II, pl. 86:4), Lentoid Flask, Stratum VI, Iron I; **(17)** (Lachish-RAE III, fig. 19.44:8), Lentoid Flask, Level VI, Iron IA; **(18)** (T. Beit Mirsim IA, pl. 18:11), Lentoid Flask, Stratum C, LB; **(19)** (Lachish-RAE III, fig. 19.48:7), Lentoid Flask, Level VI, Iron IA; **(20)** (Megiddo II, pl. 84:6), Spouted Jar, Stratum VI, Iron I.

II-4.1.3. Mhd C (Class 59: Mhd=C)

II-4.1.3.1. Mhd C1 (Type 59-1: Mhd=C1)

The basic form of the Mhd=C motif consists of a vertical line which is connected at its base with two diagonal lines on either side, as represented by the examples in Figs. II-105:1-7. In some cases, the diagonal lines are slightly curved giving a flaring effect to the form (Figs. II-105:8-9). There are also several examples of this form painted upside-down on handles (Figs. II-105:10-12). All of these basic forms and their variations are grouped into the Type 59-1: Mhd=C1.

It is difficult to know exactly what this simple shape represents or means. Nevertheless, it is best to understand this motif from the view of Canaanite iconography, as is known from local pottery paintings. It is necessary to note that similar or identical motifs are found as tree representations on some local pottery paintings (cf. Figs. II-111:11-13).

II-4.1.3.2. Type 59-2: Mhd=C2

There are two cases where two or three horizontal lines are added to the basic form of the Mhd=C1 motif (Figs. II-105:13-14). These examples are classified as a Mhd=C2.

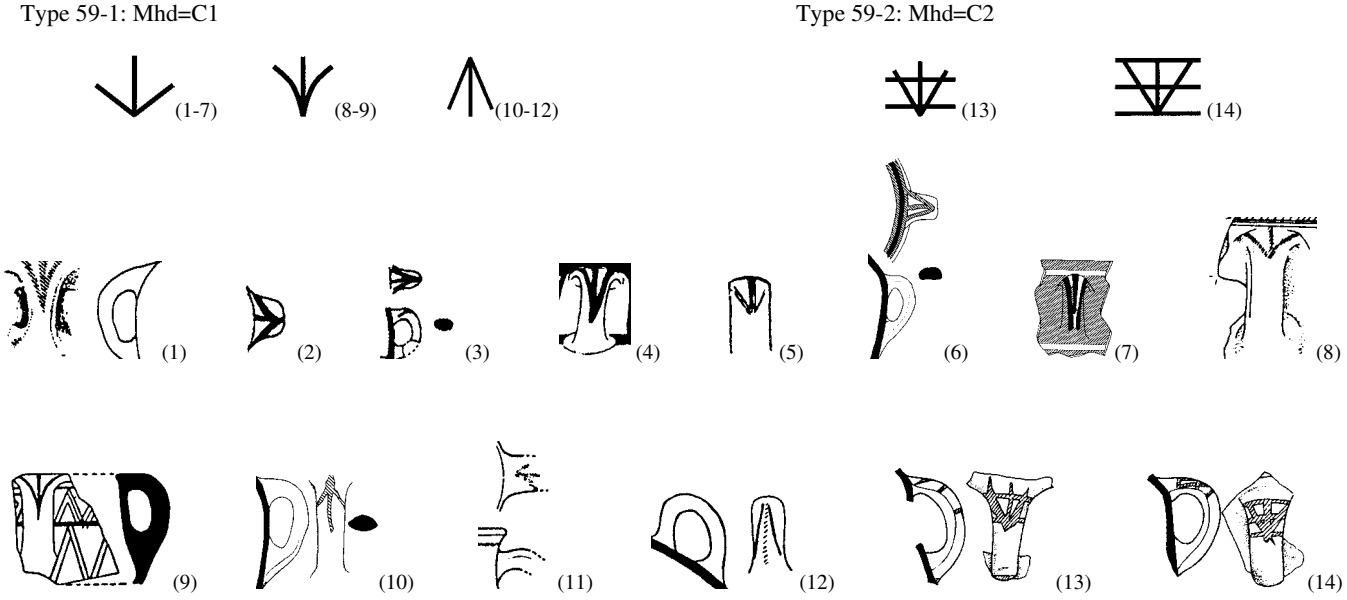


Fig. II-105. Class 59: Mhd=C, Types 1-2

(1) Beth-Shean, (Mullins, 2002, pl. 13:11) Jar, Stratum R2, LB IA; **(2)** (Hazor II, pl. 134:12), Jug, Stratum 1b, LB II, Area F; **(3)** (Hazor I, pl. 109:3), Amphoriskos, LB II, Area D (D 3); **(4)** (Megiddo Tombs, pl. 68:7), Krater, Iron IA, Tomb 29; **(5)** (Lachish II, pl. 48:248), Krater, Structure III, LB IIB; **(6)** (T. Batash-Timnah III, pl. 31:3), Jar, Stratum VIII, LB IB-IIA; **(7)** (T. Batash-Timnah III, pl. 32:10), Biconical Jug, Stratum VIII, LB IB-IIA; **(8)** (T. Yin'am I, fig. 2:15), Jar, Stratum XIII, LB IIA; **(9)** Beth-Shean, (FCTBS II:II, pl. 45:10), Krater; **(10)** (T. B. Mirsim-Cem, fig. 2.39:103), Jar, Tomb 100, LB II; **(11)** (Hazor I, pl. 124:3), Biconical Jug, LB I; **(12)** (Beth-Shean N Cem, fig. 32:1), Jug, Tomb 42, LB I; **(13)** (Ashdod VI, fig. 3.6:15), Jar, Stratum XIIIa, Iron IA, Area H; **(14)** (Ashdod VI, fig. 3.6:13), Jar, Stratum XIIIa, Iron IA, Area H.

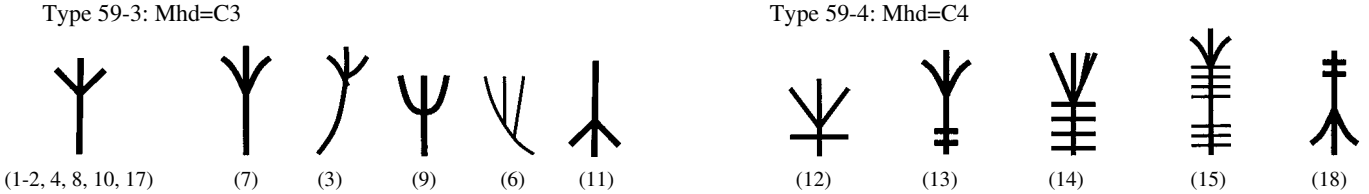
II-4.1.3.3. Type 59-3: Mhd=C3

The examples of the Mhd=C3 type (Figs. II-106:1-11 & 17) are distinguished from those of the Mhd=C1 or the Mhd=C2 types by their more tree-like features, namely, the long vertical lines, which apparently represent the tree trunks. At least two of the four trees depicted on a LB IIB storage jar from Tel Miqne-Ekron (Figs. II-111:14a-b; Tel Miqne-Ekron 1985-1987, pl. 7:1) are very similar to this type. The two other trees on the jar are accompanied by a horned quadruped, and one of them can be safely identified as a date-palm belonging to the sub-type 1-1/2: T-date-palmA2 (Fig. II-111:14c). A reversed variation of this type is found on the handle of a Lentoid Flask from Tomb C1 at Tel 'Eitun (Fig. II-106:11).

II-4.1.3.4. Type 59-4: Mhd=C4

The Type 59-4: Mhd=C4 is distinguished from the other Mhd=C types by the incorporation of short horizontal lines, which cross the vertical line (Figs. II-106:12-15 & probably 16). These elements have been identified as the stumps of the cut branches of a date-palm (see the Type 57-2: Mhd=A2 and the Type 58-2: Mhd=B2). Therefore, it is probable that this type also represents a date-palm. Of course, this does not mean that the other types of the Mhd=C class are also identified as date-palms; however, it is apparent that they do depict certain kinds of trees.

As in the cases of Type Mhd=A2, Type Mhd=B2, Type Mhd=C1, and Type Mhd=C3, this type also has a reversed variation (Fig. II-106:18). The branches of this tree are also painted just below the handle. As mentioned above, this is probably because of the limited space on the handle. It is noteworthy that the tree in the "tree of life" scene painted on the interior of a LB II chalice from a burial cave at Tel Gedor is also reversed, even though there is no problem of space limitation (Fig. II-66:31; Ben-Arieh, 1981, fig. 2:4). It might be that the reversed tree had a symbolic meaning during the Canaanite period.



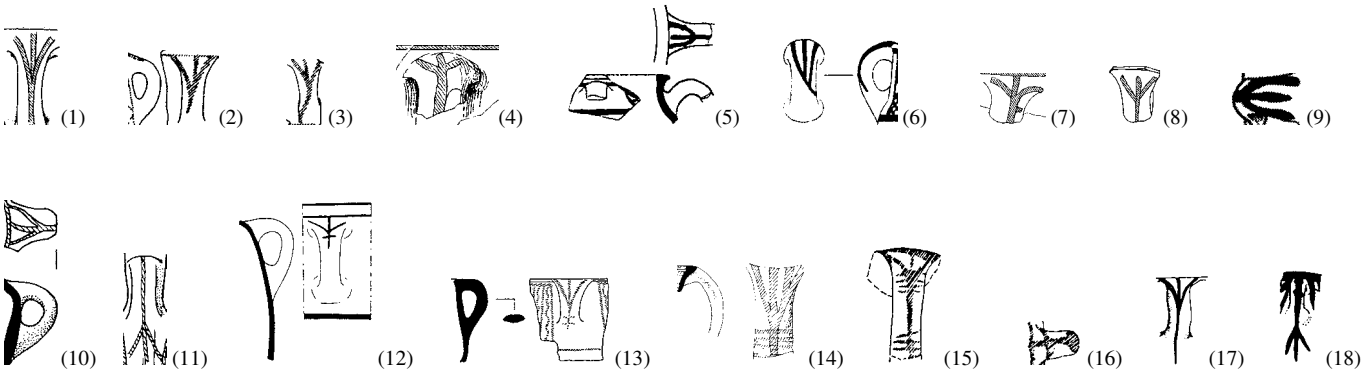


Fig. II-106. Class 59: Mhd=C, Types 3-4

(1) (Beth-Shean 4-1, fig. 24), Krater, Stratum 4, Iron IA; **(2)** (Beth-Shean VII-VIII, fig. 10:12 and FCTBS II:II, pl. 43:25), Amphoriskos, Stratum VII, LB IIB; **(3)** (Beth-Shean VII-VIII, fig. 29:3), Amphoriskos, Stratum VII, LB IIB; **(4)** (Ashdod VI, fig. 3.6:14), Jar, Stratum XIII, Iron IA, Area H; **(5)** (Hazor II, pl. 124:14), Krater, Stratum 1a, Area C, LB II; **(6)** (Megiddo Tombs, pl. 32:23), Krater, LB II, Tomb 912A1; **(7)** (T. Batash-Timnah III, pl. 42:4), Jar, Stratum VII, LB IIA; **(8)** (T. Batash-Timnah III, pl. 52:8), Jar, Stratum VIIA, LB IIA; **(9)** (Dan II, fig. 2.58:44), Biconical Jar, Stratum VIIB, LB IIA, Mycenaean Tomb; **(10)** (Yoqne'am II, fig. I.5:10), Jar, Stratum XIX, LB II; **(11)** T. 'Eitun, (Edelstein and Aurant, 1992, fig. 12:4), Lentoid Flask, Tomb C1, Iron I; **(12)** (Megiddo Tombs, pl. 61:4), Jar, Tomb 63C, LB II; **(13)** (Beth-Shean VII-VIII, fig. 9:11), Krater, Stratum VII-LB IIB; **(14)** (Ashdod VI, fig. 3.56:5), Jug, Stratum XI, Iron IB; **(15)** (T. Deir 'Alla I, fig. 60:27), Phase E, Iron I; **(16)** (T. Deir 'Alla I, fig 65:60), Phase G, Iron I; **(17)** T. Sera', (Oren, 1985, fig. 6:1), Stratum IX, LBIIB-early Iron IA; **(18)** (T. es-Sa'idiyeh-Cem, fig. 9:11), Tomb 105 Lower, LB IIB.

II-4.1.4. Mhd D (Class 60: Mhd=D)

II-4.1.4.1. Mhd D (Type 60-1: Mhd=D)

This type is represented by a single example (Fig. II-107:1), which is almost identical to the modern Chinese pictorial script, 木, denoting "tree." It is known that this script developed from its three millennium-old ancestors ( , Robinson, 1995: 184), which are similar to the examples of the Mhd=A1 type. All these forms are based on human observations of real trees. There is not necessarily a connection between the Chinese pictorial script denoting "tree" and the Canaanite tree drawings. Nevertheless, such a coincidental similarity further emphasizes that the Mhd=D type is a depiction of a tree. The same motif is found on a vessel from Hazor (Figs. II-111:15 & II-66:10; Hazor I, pl. 141:15)

II-4.1.5. Mhd E (Class 61. Mhd=E)

II-4.1.5.1. Mhd E (Type 61-1. Mhd=E)

The examples of this type also seem to depict a kind of tree. However, judging from the shapes of its branches, it is not a date-palm (Figs. II-107:2-7). An identical tree motif appears in the "tree of life" scene painted on the neck of a storage jar from Tell el-'Ajjul (Fig. II-111:16; Ancient Gaza III, pl. 37:J43C7-1). One variation of this type is topped with an enigmatic circle connected to two branches (Fig. II-107:4a-b).

II-4.1.6. Mhd F (Class 62: Mhd=F)

II-4.1.6.1. Mhd F1 (Type 62-1: Mhd=F1)

The motif in Fig. 107:8 has a form consisting of four diagonal lines meeting each other on the upper end of a vertical line. The overall shape of this motif indicates that it represents a date-palm with clearly-defined upper and lower branches. This motif is classified as a Mhd=F1. The reversed form of this type is found on the handles of several storage jars and kraters (Figs. II-107:9-14).

II-4.1.6.2. Mhd F2 (Type 62-2: Mhd=F2)

There is a variation of this type, which is distinguished by the two horizontal lines attached to the vertical line (Fig. II-107:15). As discussed above, these horizontal lines apparently represent the stumps of cut branches, which have remained on the date-palm trunk. This variation is classified as a Mhd=F2.

II-4.1.7. Mhd G (Class 63: Mhd=G)

II-4.1.7.1. Mhd G (Type 63-1: Mhd=G)

This type includes representations of trees (found on handles) that are identical to those occurring on body areas of vessels. The examples of this type are easily identified as trees.

One of the two handles of a krater from Structure III of the Foss Temple at Lachish bears a more graphic representation of a young date-palm that is characterized by new branches, which are sprouting from the bottom of the trunk (Fig. II-107:16; Lachish II, pl. 62:2). It is interesting to note that at least four fully-grown date-palm trees, each of which is flanked by two birds or horned quadrupeds, are also painted on the same krater (Figs. II-65:1; II-67:1-3). All of these trees are drawn in the same style.

A handle from a krater, which is attributed to Fitzgerald's "Early Seti I Level" at Beth-Shean (probably Iron IA) is also painted with a similar representation of a date-palm (Fig. II-107:16). This date-palm motif belongs to the T-date-palmA2 group. The date-palm painted on the handle of a biconical jug from Stratum VIIB at Megiddo is also attributed to this type (Fig. II-107:18).

The fact that a representation of a tree occurs not only on the body area of a vessel but also on its handles, is very important for understanding handle decoration as a whole. This fact can serve as direct evidence showing the relationship of tree iconography on both the body and handles of Canaanite vessels.

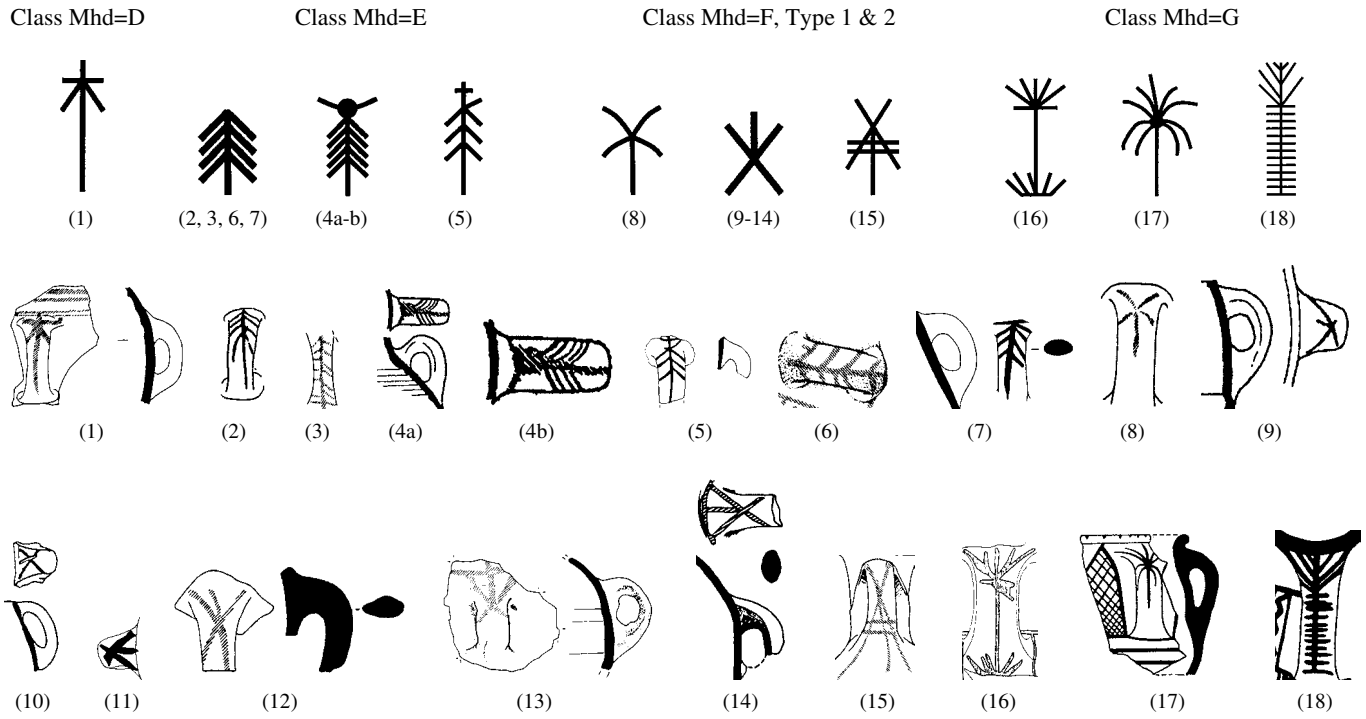


Fig. II-107. Class 60: Mhd=D, Class 61: Mhd=E, Class 62: Mhd=F, & Class 63: Mhd=G

(1) (Beth-Shean VI-IV, fig. 49:5), Jar, Level VI, Iron IA; **(2)** (Hazor I, pl. 144:1), Biconical Jug, LB II, Area E; **(3)** (T. Deir 'Alla-LBAS, fig. 7.13:24), LB, Phase D; **(4a-b)** (Hazor I, pl. 124:8), Jar, LB I; **(5)** (Lachish-RAE III, fig. 19.8:15), Type unknown, Level S-3, LB IIA; **(6)** (Dan II, fig. 2.58:42), Biconical Jug, Stratum VIIB, LB IIA, Mycenaean Tomb; **(7)** (Gezer V, pl. 11:14), Biconical Jug, Stratum XVII, LB IIA; **(8)** (T. Yin'am I, fig. 34:1), Jug, Stratum XIIA, early to mid LB IIB; **(9)** (Hazor I, pl. 144:3), Krater, LB II, Area E; **(10)** (Hazor III-IV, pl. 160:11), Krater, LB IIA-B; **(11)** (T. Batash-Timnah III, pl. 30:1), Jar, Stratum VIII, LB IB-IIA; **(12)** (Beth-Shean VII-VIII, fig. 18:17), Jar, Stratum VIII-LB IIB; **(13)** (T. Yin'am I, fig. 36:3), Jar, Stratum XIIA, early to mid LB IIB; **(14)** (Gezer I, pl. 27:27), Jar, Stratum 4 (XIII-XII), Iron IA; **(15)** (Lachish-RAE III, fig. 19.48:8), Lentoid Flask, Level VI, Iron IA; **(16)** (Lachish II, pl. 60:2, see pl. 48:249), Krater, Structure III, LB IIB; **(17)** Beth-Shean, (FCTBS II:II, pl. 45:18), Krater, Early Seti I Level; **(18)** (Megiddo II, pl. 63:3), Biconical Jug, Stratum VIIB, LB IIB.

II-4.1.8. Mhd H (Class 64: Mhd=H)

II-4.1.8.1. Mhd H (Type 64-1: Mhd=H)

A total of 51 out of 305 handles subjected to analysis (approximately 16.7 %) are painted with a vertical line, along which several short horizontal lines are arranged in various ways. This motif occurs throughout the LB and Iron I; it is unlikely that it is any kind of a "potter's mark." Since the examples vary in regard to the number of their short

horizontal lines, it does not seem that the motif is related to any kind of script.[46] It may be merely a geometric design.

Another possible option is that the motif depicts the trunk of a cultivated date-palm, and the stumps of cut branches are represented by the short horizontal lines, as seen in many examples of Classes Mhd=A, B, C, F, and G (Figs. II-103:3-7, 9-14; II-104:19-20; II-105:12-13; II-107:15 & 18; cf. Figs. II-111:7-8 & 11). This interpretation seems more plausible, given the tree iconography observed on the painted decorations on the handles of Canaanite vessels. One variation of this motif (shown in Fig. II-108:50) is particularly interesting; unlike the other examples, its vertical line is connected with short strokes arranged on either side, instead of horizontal lines. This example may indicate that this motif was not a geometric design.

This interpretation is reminiscent of the pole motif (the Type 36-1: Ma=pole) in Category II, which resembles a date-palm trunk (see the discussion concerning Fig. II-80:1; cf. the Type 42-1: Mnac=Q/B+Ma/1; Fig. II-85:3). This pole appears in a scene painted on a krater from Stratum VIIA at Megiddo (Fig. II-111:17). In this scene, various animals are flanking the pole.

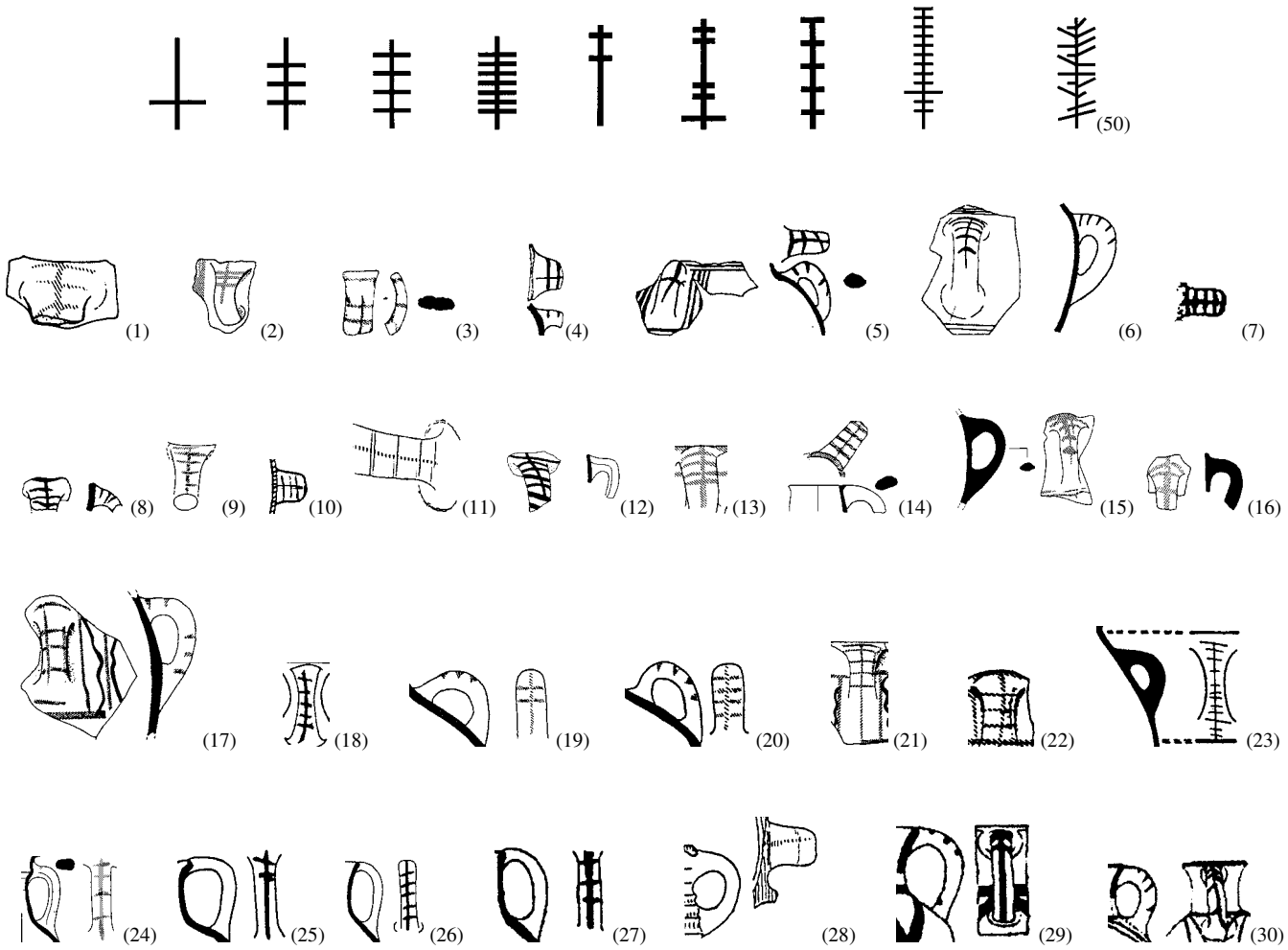


Fig. II-108. Type 64-1: Mhd=H

(1) (Ashdod II-III, fig. 33:14), Jar, Stratum 4 (XVII), LB I-IIA; **(2)** (Ashdod I, fig. 20:6), Jug(?), Stratum 2 (XV), LB IIA; **(3)** (Hazor V, fig. III.14:4), Type unknown, LB I; **(4)** (Hazor I, pl. 146:9), Jar, Area E, LB II; **(5)** (Hazor I, pl. 144:2), Jug, Area E, LB II; **(6)** (Hazor II, pl. 143:8), Jar, Stratum 1, LB II; **(7)** (Hazor II, pl. 133:14), Jug, Stratum 1b, LB II, Area F; **(8)** (Hazor III-IV, pl. 295:17), Jar, LB IIB; **(9)** (T. Deir 'Alla-LBAS, fig. 7.7:53), LB, Phase B; **(10)** (Lachish II, pl. 46:216), Chalice, Structure III, LB IIB; **(11)** (Lachish II, pl. 59:3, cf. pl. 48:251), Krater, Structure III, LB IIB; **(12)** (Lachish-RAE III, fig. 19.2:9), Type unknown, Level S-3, LB IIA; **(13)** (Lachish-RAE III, fig. 19.14:15), Krater, Level S-2, LB IIA; **(14)** (Lachish-RAE III, fig. 20.12:14), Jug, Level P-1, LB IIB; **(15)** (Beth-Shean VII-VIII, fig. 14:9), Jar(?), Stratum VII-LB IIB; **(16)** (Beth-Shean VII-VIII, fig. 32:10), Jar, Stratum VIII-LB IIB; **(17)** Beth-Shean, (Mullins 2002, pl. 11:3), Jar, Stratum R2, LB IA; **(18)** (Beth-Shean N Cem, fig. 44b:31), Lentoid Flask, Tomb 90, LB II; **(19)** (Beth-Shean N. Cem., fig. 31:4), Jar, Tomb 42, LB I; **(20)** (Beth-Shean N. Cem., fig. 32:2), Jug, Tomb 42, LB I; **(21)** Beth-Shean, (Mullins, 2002, pl. 16:7), Krater, Stratum R2, LB IA; **(22)** Beth-

[46] At least two of the incised marks on the jar handles from the early Iron I levels at Ashkelon are identical to some variations of this motif; Cross and Stager attempt to interpret these marks as Cypro-Minoan scripts on the basis of the standard sign list of E. Masson (1974) (Cross and Stager, 2006: 134-137, figs. 5-6; cf. Figs. II-108:2-3, 10, 16-17, 19, 22, 25, 27, & 37). However, their interpretation does not explain other variations of this motif, not to mention other motifs for handle decoration discussed in this typology.

Shean, (Mullins, 2002, pl. 14:5), Krater, Stratum R2, LB IA; **(23)** Beth-Shean, (FCTBS II:II, pl. 46:5); **(24)** (Megiddo IV, fig. 12.8:1), Jug, Level F-10, Area F, LB I; **(25)** (Megiddo II, pl. 49:3), Jug, Stratum IX, LB I; **(26)** (Megiddo II, pl. 49:1), Jug, Stratum IX, Tomb 3018C, LB I; **(27)** (Megiddo Tombs, pl. 43:28), Jug, Tomb 855, LB I; **(28)** (Lachish II, pl. 48:242), Krater, Structure II, LB IIA; **(29)** (Megiddo Tombs, pl. 41:9), Jug, Tomb 38, LB I; **(30)** (Megiddo Tombs, pl. 58:20), Jug, Tomb 26B, LB I.

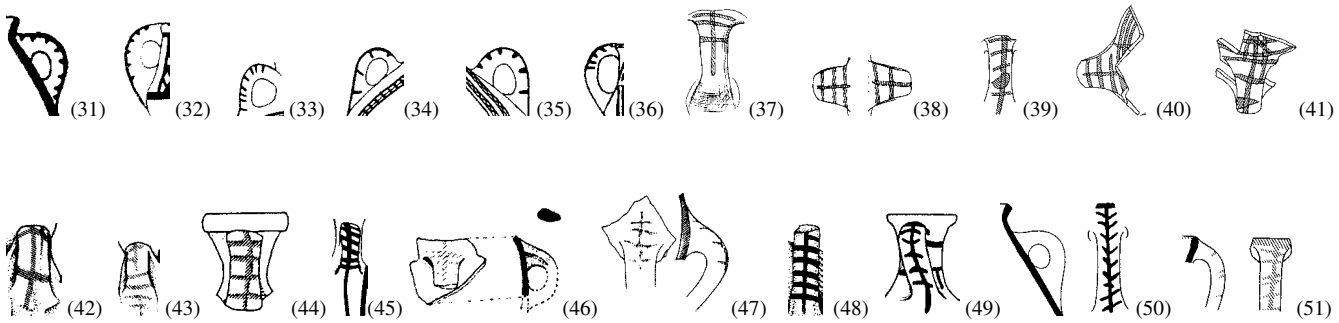


Fig. II-108. Type 64-1: Mhd=H

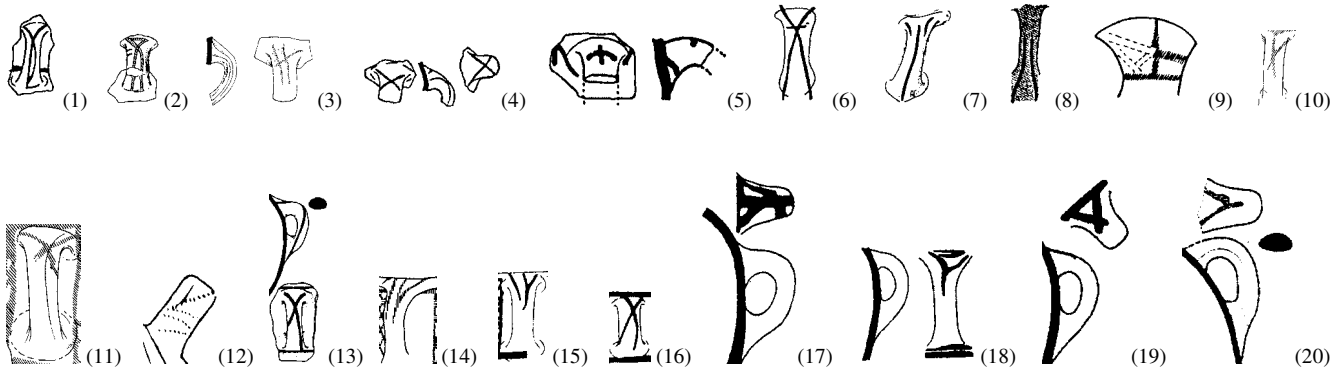
(31) (Megiddo Tombs, pl. 12:21), Biconical Jar, Tomb 877A1; LB II; **(32)** (Megiddo Tombs, pl. 32:22), Krater, Tomb 912, LB II; **(33)** (Megiddo II, pl. 70:9), Lentoid Flask, Stratum VIIA, Iron IA; **(34)** (Megiddo Tombs, pl. 53:2), Krater, Tomb 1178, LB I; **(35)** (Megiddo Tombs, pl. 48:1), Jug, LB I, Tomb 1100C; **(36)** (Megiddo Tombs, pl. 64:34), Krater, Tomb 73, Iron IA; **(37)** (T. Batash-Timnah III, pl. 2:9), Jar, Stratum VII, LB IIA: **(38)** (T. Batash-Timnah III, pl. 25:5), Jar, Stratum VIII, LB IB-IIA; **(39)** (T. Batash-Timnah III, pl. 37:12), Biconical Jug, Stratum VIII, LB IB-IIA; **(40)** (T. Batash-Timnah III, pl. 52:9), Jar, Stratum VIIA, LB IIA; **(41)** (T. Batash-Timnah III, pl. 53:2), Jar, Stratum VIIA, LB IIA; **(42)** (Dan II, fig. 2.59:54), Lentoid Flask, Stratum VIIB, LB IIA, Mycenaean Tomb; **(43)** (Dan II, fig. 2.60:62), Lentoid Flask, Stratum VIIB, LB IIA, Mycenaean Tomb; **(44)** Deir el-Balah, (Killebrew, 1998, ill. II.42:18), Lentoid Flask, Stratum IX, LB IIA; **(45)** (Deir el-Balah-Cemetery, ill. 137), Lentoid Flask, Tomb 118, LB IIB; **(46)** (T. Qashish, fig. 101:20), Stratum VIIB, LB I; **(47)** (T. Beit Mirsim I, pl. 46:35), Stratum C, LB; **(48)** (Yoqne'am II, fig. I.28:11), Lentoid Flask, Stratum XVII, Iron IB; **(49)** (Gezer IV, pl. 19:23), Jug, Stratum 6C (XIII), Iron IA; **(50)** (Megiddo II, pl. 64:5), Storage Jar, Stratum VIIB, LB IIB; **(51)** (Ashdod VI, fig. 3.56:6), Stratum XI, Iron IB.

II-4.1.9. Mhd I (Class 65: Mhd=I)

II-4.1.9.1. Mhd I (Type 65-1: Mhd=I)

This type includes miscellaneous marks, which are neither geometric designs nor tree motifs (Fig. II-109). However, we cannot rule out the possibility that some of them might be related to Canaanite tree iconography (i.e. Figs. II-109:6-7, 14-15, 17-18, & 20), and that several others might be geometric motifs (Figs. II-109:1-5, 10-11, 13, 16, 21, 23, & 25). The motif shown in Fig. II-109:27 is very unique; it seems to depict a centipede that is a venomous insect like a scorpion. However, the centipede is an unfamiliar motif in the Canaanite and Near Eastern iconographies.

(1-2, 4, 10-11, 13, 16, 21, 29)		(3)	(5)	(6)	(7)	(8)	(9)	(12)
(14-15)	(17)	(18, 20)	(19)	(22)	(23-25, 28)	(26)	(27)	(30)



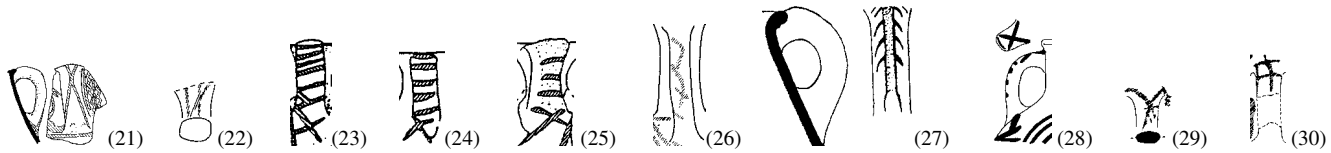


Fig. II-109. Type 65-1: Mhd=I (Miscellaneous Marks)

(1) (Ashdod I, fig. 20:7), Jug, Stratum 2 (XV), LB IIA, Area B; **(2)** (Ashdod II-III, fig. 1:4), Krater, Stratum 13 (XIIIB), Iron IA, Area A; **(3)** (Ashdod VI, fig. 3.6:16), Jar, Stratum XIIIb, Iron IA, Area H; **(4)** (Hazor III-IV, pl. 158:22), Storage Jar, LB IIA; **(5)** (Hazor II, pl. 127:6), Type unknown, Stratum 1b, Area C, LB II; **(6)** (Hazor I, pl. 128:1), Jug, Stratum 1, Area D (D 5), LB II; **(7)** (Hazor I, pl. 108:1), Jug, LB II, Area D (D 3); **(8)** (Hazor II, pl. 138:6), Jug, Stratum 1b, LB II, Area F; **(9)** (T. Deir 'Alla-LBAS, fig. 4:11), LB, Phase E; **(10)** (T. Deir 'Alla-LBAS, fig. 5.14:19), LB, Phase E; **(11)** (T. Deir 'Alla-LBAS, fig. 7.14:14), LB, Phase D; **(12)** (Lachish II, pl. 49:254), Krater, Structure I, LB I; **(13)** (Beth-Shean 4-1, fig. 9:9), Jar, Stratum 2, Iron IB; **(14)** (Beth-Shean VII-VIII, fig. 13:7 and FCTBS II:II, pl. 43:19) Stratum VII, LB IIB; **(15)** (Megiddo II, pl. 69:16), Krater, Stratum VIIA, Iron IA; **(16)** (Megiddo II, pl. 66:2), Krater, Stratum VIIB, LB IIB, Tomb 3094; **(17)** (Megiddo Tombs, pl. 65:13), Jar, Tomb 73, LB II; **(18)** (Megiddo Tombs, pl. 65:10), Jar, Tomb 73, LB II; **(19)** (Megiddo Tombs, pl. 72:13), Jar, Tomb 237, Iron IA; **(20)** (Megiddo III, fig. 9.14:14), Level F-7 (probably VIIA), LB II; **(21)** (T. Batash-Timnah III, pl. 42:7 up), Biconical Jug, Stratum VII, LB IIA; **(22)** (T. Deir 'Alla-LBAS, fig. 7.10:68), LB, Phase D; **(23)** Deir el-Balah, (Killebrew, 1998, ill. II.39:7), Lentoid Flask, Stratum IX, LB IIA; **(24)** Deir el-Balah, (Killebrew, 1998, ill. II.39:8), Lentoid Flask, Stratum IX, LB IIA; **(25)** Deir el-Balah, (Killebrew, 1998, ill. II.39:9), Lentoid Flask, Stratum IX, LB IIA; **(26)** (T. B. Mirsim-Cem., fig. 2.70:58), Jug, Tomb 1, LB II; **(27)** (Megiddo Tombs, pl. 55:1), Biconical Jug, LB I, Tomb 4; **(28)** (Megiddo WS, pl. 2:6), Iron I; **(29)** (T. Deir 'Alla I, fig. 52:1), Phase B, Iron I; **(30)** (T. Deir 'Alla I, fig 57:51), Phase D, Iron I.

II-4.1.10. Mhd J (Class 66: Mhd=J)

II-4.1.10.1. Mhd J (Type 66-1: Mhd=J)

Many of the geometric motifs known in Canaanite pottery paintings certainly have their parallels in handle decorations. The most commonly-occurring geometric motif as a handle decoration is the simple linear pattern consisting of several short horizontal lines. Geometric motifs, such as wavy lines, running dots, zigzag lines, ladder shapes, and net patterns, occur on both body and handle areas of pottery.

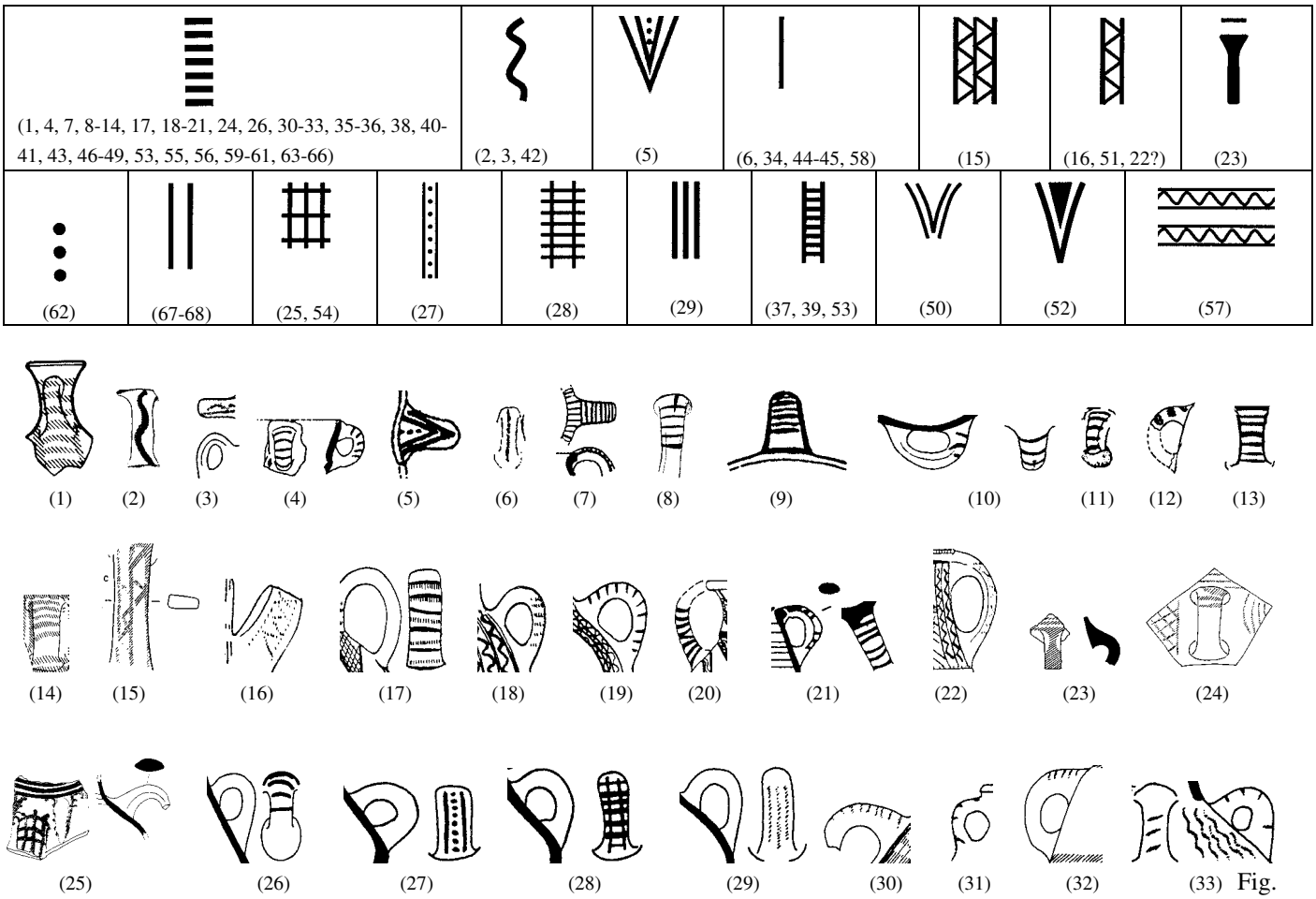


Fig. II-110. Type 66-1: Mhd=J (Geometric motifs for handle decoration)

(1) (Ashdod II-III, fig. 7:6), Lentoid Flask, Unstratified, Area A; **(2)** (Ashdod II-III, fig. 1:16), Jug, Stratum 11 (XII), Iron IA, Area A; **(3)** (Hazor I, pl. 140:13), Jar, LB I; **(4)** (Hazor II, pl. 125:5), Bowl, Stratum 1a-b, Area C, LB II; **(5)** (Hazor V, fig. II.31:12), Quatrefoil Bowl, LB II; **(6)** (Hazor II, pl. 130:11), Lentoid Flask, Stratum 1b, LB II, Area F; **(7)** (Hazor II, pl. 120:17), Jug, Stratum 1b, LB II, Area C; **(8)** (T. Batash-Timnah III, pl. 31:1), Jar, Stratum VIII, LB IB-IIA; **(9)** (Hazor I, pl. 144:5), Krater, LB II, Area E; **(10)** (Hazor I, pl. 129:4), Jar, Stratum 1, LB II, Area D (D 5); **(11)** (Hazor III-IV, pl. 162:32), Bowl, LB IIB; **(12)** (Hazor III-IV, pl. 203:15), Jar, Iron IB; **(13)** (Hazor III-IV, pl. 201:9), Krater, Iron IA; **(14)** (T. Deir ʻAlla-LBAS, fig. 7.13:25), LB, Phase D; **(15)** (T. Deir ʻAlla-LBAS, fig. 7.14:8c), LB, Phase D; **(16)** (Lachish II, pl. 48:245), Krater, Structure II, LB IIA; **(17)** (Lachish II, pl. 51:272), Jug, Structure I, LB I; **(18)** (Lachish IV, pl. 85:992), Jar, Tomb 571, LB IIB-Iron IA; **(19)** (Lachish IV, pl. 85:990), Jar, Tomb 571, LB IIB-Iron IA; **(20)** (Lachish-RAE III, fig. 19.16:5), Krater, Level S-2-VII, LB IIA; **(21)** (Lachish-RAE III, fig. 19.31:9), Biconical Jug, Level VIIA, LB IIB; **(22)** (Lachish IV, pl. 84:963), Biconical Jug, Tomb 503, LB IIB; **(23)** (Beth-Shean VII-VIII, fig. 11:7), Type unknown, Stratum VII-LB IIB; **(24)** (Beth-Shean VI-IV, fig. 51:1), Jar, Level VI, Iron IA; **(25)** (Beth-Shean-Mullins 2002, pl. 38:7), Jar, Stratum R1a, LB IIA; **(26)** (Beth-Shean N. Cem., fig. 39:20), Biconical Jug, Tomb 29, LB II; **(27)** (Beth-Shean N. Cem., fig. 36:13), Biconical Jar, Tomb 27, LB I; **(28)** (Beth-Shean N. Cem., fig. 36:12), Biconical Jar, Tomb 27, LB I; **(29)** (Beth-Shean N. Cem., fig. 32:7), Jug, Tomb 42, LB I; **(30)** (Beth-Shean VII-VIII, fig. 43:8), Jug, Stratum VII, LB IIB; **(31)** (Beth-Shean VII-VIII, fig. 29:10), Lentoid Flask, Stratum VII, LB IIB; **(32)** (Beth-Shean VI-IV, fig. 52:5), Jar, Level VI, Iron I; **(33)** (Beth-Shean VI-IV, fig. 57:12), Level VI, Iron I.

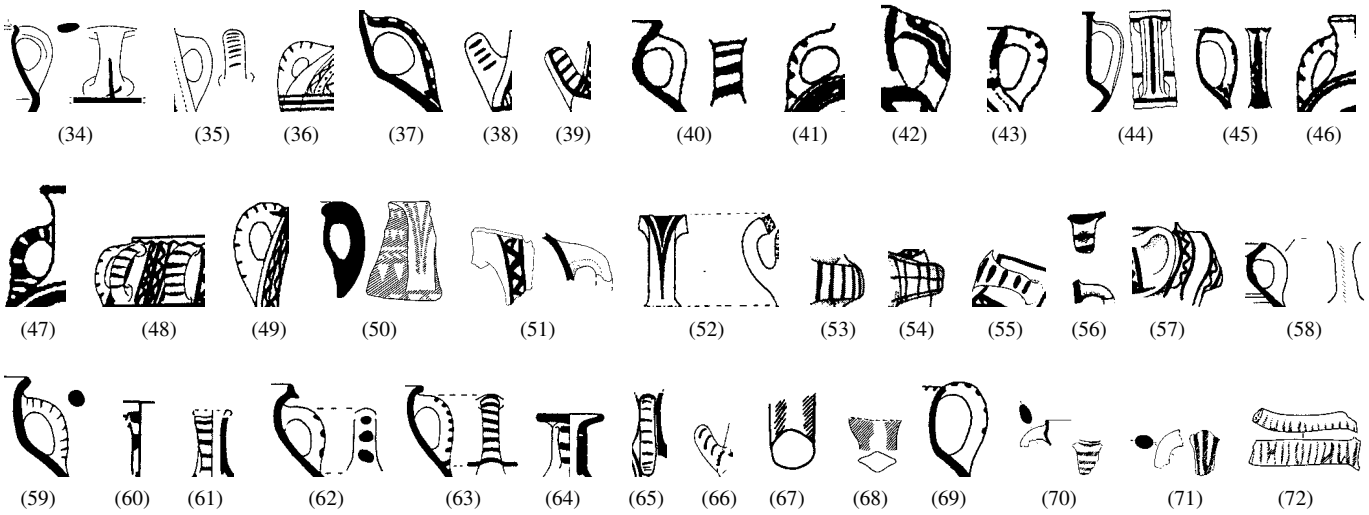


Fig. II-110. Type 66-1: Mhd=J (continued)

(34) (Megiddo IV, fig. 13.51:6), Krater, Level K-5 (VIB), Iron I; **(35)** (Megiddo II, pl. 60:5), Krater, Stratum VIII, LB IIA, Tomb 3006; **(36)** (Megiddo II, pl. 69:16), Krater, Stratum VIIA, Iron IA; **(37)** (Megiddo Tombs, pl. 14:1), Jug LB II, Tomb 877B1; **(38)** (Megiddo Tombs, pl. 13:24), Krater, LB II, Tomb 877B1; **(39)** (Megiddo Tombs, pl. 31:4), Krater, LB II, Tomb 911B; **(40)** (Megiddo II, pl. 81:25), Jug, Stratum VI, Iron I; **(41)** (Megiddo II, pl. 86:9), Lentoid Flask, Stratum VI, Iron I; **(42)** (Megiddo Tombs, pl. 41:5), Jug, Tomb 38, LB I; **(43)** (Megiddo Tombs, pl. 41:10), Jug, Tomb 38, LB I; **(44)** (Megiddo Tombs, pl. 59:8), Krater, LB II, Tomb 36B; **(45)** (Megiddo Tombs, pl. 66:6), Jug, Tomb 73, LB II; **(46)** (Megiddo Tombs, pl. 14:6), Lentoid Flask, Tomb 877 B1, LB II; **(47)** (Megiddo Tombs, pl. 34:16), Lentoid Flask, Tomb 912 B, LB II; **(48)** (Megiddo Tombs, pl. 9:3), Krater, Tomb 1101 C, Iron I; **(49)** (Megiddo Tombs, pl. 69:9), Krater, Iron IA; **(50)** (Beth-Shean VII-VIII, fig. 9:10), Jug, Stratum VII-LB IIB & (FCTBS II:II, pl. 43:17); **(51)** (T. Batash-Timnah III, pl. 20:20), Jar, Stratum IX, LB IB; **(52)** Beth-Shean (FCTBS II:I, pl. 14:2), Early Seti I; **(53)** (Dan II, fig. 2.58:40), Biconical Jug, Stratum VIIB, LB IIA, Mycenaean Tomb; **(54)** (Dan II, fig. 2.58:41), Biconical Jug, Stratum VIIB, LB IIA, Mycenaean Tomb; **(55)** T. el-Farʻah (S), (Beth Pelet II, pl. 58:920), Biconical Jug, Tomb 920, LB IIB-early Iron IA; **(56)** (T. Qashish, fig. 144:5), Strata VII-VI, LB I; **(57)** T. es-Safi, Krater, Stratum E4b, LB IIB; **(58)** (T. B. Mirsim-Cem., fig. 2.70:57), Jug, Tomb 1, LB II; **(59)** (T. es-Saʻidiyeh-Cem., fig. 14:3), Jug, Tomb 110, LB IIB; **(60)** (T. es-Saʻidiyeh-Cem., fig. 18:2), Lentoid Flask, Tomb 116, LB IIB; **(61)** (T. es-Saʻidiyeh-Cem., fig. 27:2), Lentoid Flask, Tomb 123, Iron IA; **(62)** (T. es-Saʻidiyeh-Cem., fig. 37:5), Jug, Tomb 136, Iron I; **(63)** (T. es-Saʻidiyeh-Cem., fig. 41:3), Jug, Tomb 141, LB IIB; **(64)** (T. es-Saʻidiyeh-Cem., fig. 43:2), Lentoid Flask, Tomb 143, LB IIB-Iron IA; **(65)** (Yoqneʻam II, fig. I.28:10), Lentoid Flask, Stratum XVII, Iron IB; **(66)** (Megiddo II, pl. 66:4), Krater, Stratum VIIB, LB IIB; **(67)** (T. Deir ʻAlla-LBAS, fig. 7-10:69), LB, Phase D; **(68)** (T. Deir ʻAlla-LBAS, fig. 7-10:70), LB, Phase D; **(69)** (Megiddo WS, pl. 1:Room 1133-2), LB II; **(70)** (T. Deir ʻAlla I, fig. 51:59), Phase B, Iron I; **(71)** (T. Deir ʻAlla I, fig. 55:11), Phase C, Iron I; **(72)** (Beth-Shean VI-IV, fig. 58:9), Level VI, Iron IA.

II-4.2. Handle Decoration Motifs and Canaanite Tree Iconography

The tree motifs found on handle decorations discussed above, as well as Canaanite pottery paintings, clearly show that Canaanite tree iconography prevailed in both the body and the handle areas of pottery (cf. Fig. II-111). This fact is very significant, because it sheds light on our understanding of the functions of painted handle decorations found on many Canaanite vessels. First of all, it can be assumed that they have a decorative function, similar to the body decorations of Canaanite painted vessels. Secondly, it is probable that they served as symbols of blessing. The symbolic meanings of tree iconography observed in Canaanite pottery paintings were discussed in Category II of

this chapter. In particular, the "tree of life" representations and the dedicatory Proto-Canaanite inscription on the "Lachish ewer" are important keys to understanding Canaanite tree iconography; they are all associated with blessing (Ma=script & Figs. 81a-b; cf. Type Mnac=Q/B+Ma/1 & Fig. 85).

Classification Names	Handle Decoration	Representations of Trees in Body Decorations
Mhd=A1 Mnb=T-date-palmA6 Mnb=T-date-palmA5		(1) (2) (3) (4)
Mhd=B1 Mnb=T-date-palmA2		(5) (6)
Mhd=A2 Mhd=B2 Mhd=C2 & Mhd=C4 Mnb=T-date-palmA2 Mnb=T-date-palmA8 Mnb=T-date-palmA11		(7) (8) (9) (10)
Mhd=C1 Mnb=T-date-palmA3 Mnb=T-miscellanea3		(11) (12) (13)
Mhd=C3 Mnb=T-miscellanea6		(14a) (14b) (14c)
Mhd=D Mhd=E Mnb=T-miscellanea		(15) (16)
Mhd=F Ma=pole		(17)
Mhd=G A date-palm depicted on a Middle Assyrian cylinder seal (18)		(18)

Fig. II-111. Handle decoration and the Canaanite tree iconography

(1) (Hazor V, fig. II:18:20), Stratum XIV (Local Str. 8), LB I-IIA; **(2)** (T. Yin'am I, fig. 34:1), Stratum XIIA, LB IIB; **(3)** (Ashdod VI, fig. 3.29:13), Stratum XIIa, Iron IA; **(4)** (Hazor I, pl. 89:6), Stratum 1b-a, LB IIA-B; **(5)** (Megiddo II, pl. 63:3), Stratum VIIB, LB IIB; **(6)** T. Qasile, (T. Dothan, 1982, fig. 66:13 of chapter 3; p. 208), Philistine krater, Stratum XI, Iron I; **(7)** (Ashdod V, fig. 23:8), Stratum XIII, Iron IA; **(8)** (Lachish II, pl. 60:2), FT-Structure III, LB IIB; **(9)** (Gezer IV, pl. 38:9), Stratum XII, Iron IA; **(10)** (E. Gezer III, pl. 173:6), "Fourth Semitic"; **(11)** Tel Gedor, (Ben-Arieh, 1981: fig. 2:6), LB II; **(12)** Sidon, (Doumet-Serhal, 2004, fig. 2), trench Ic, LB-Iron; **(13)** Tell el-Far'ah (N), (Vaux, 1952, fig. 9:2), Level 2, Iron II; **(14a-c)** (T. Miqne-Ekron 1985-1987, pl. 7:1), Stratum IX (Phase 11A), LB IIB; **(15)** (Hazor I, pl. 141:15), LB I; **(16)** T. el-'Ajjul, (Ancient Gaza III, pl. 37:J43C7:1); **(17)** (Megiddo II, pl. 69:13), Stratum VIIA, Iron IA; **(18)** (Ornan, 2005, pl. 171; Keel, 1980b, fig. 88), Middle Assyrian cylinder seal.

Chronologically, the Mhd=A1 motif, which is the most schematized form of a date-palm, appears in the LB I and it becomes common in the LB II. The same is true for its body decoration version, the sub-type 1-1/5: T-date-palmA5. It is interesting that a typical form of the T-date-palmA5 or the Mhd=A1 motifs is incised on the surface of a hole-mouth jar from Lachish, which dates back to EB III (Fig. II-112:1). This example may indicate that Canaanite tree iconography had a longer history that extended back to the 3rd millennium BCE.

Tree iconography, which occurs on both the body and the handle areas of pottery, is also observed on ED-III upright-handled jars from the Diyala region in Mesopotamia. The handle of one of these jars bears an incised Mhd=A motif. On the shoulder of this jar, the reversed form of a tree (or branch) motif appears between regular triangles filled with a net pattern (Fig. II-112:4a-b). The same type of tree (or branch), but in an upright position, occurs on another jar's handle (Fig. II-112:5a-b). It also occurs in the shoulder decoration of another upright-handled jar where it is depicted between regular triangles filled with a net pattern (Fig. II-112:7a-b) as seen in Fig. II-2:4.

The identification of this motif as a tree (or branch) may be confirmed by the "tree of life" scene incised on the shoulder and handle of the third upright-handled jar (Fig. II-112:6). It is interesting that the main branch of the three-branched tree is incised on the handle, while the other part of the scene is depicted on the shoulder. This tree is interpreted as a "palm-tree" (Delougaz, 1952:88). This scene shows that the handle zone was also regarded as a place for iconographic representations.

The tree (or branch) between regular triangles filled with net pattern has a long history in the ancient Near East, which dates back to the 4rth millennium BCE. This design occurs on a painted beaker from Stratum X at Tepe Gawra (Fig. II-112:8).[47] It is also known in the Khabur Ware of the early 17th century BCE (Fig. II-112:3; cf. Stein, 1984:8-9). In the shoulder decoration of another Khabur Ware vessel, a tree and a regular triangle are placed in two metopes adjoining each other. The tree occurring in this design is identical to the date-palm of the Mhd=B1 motif (Fig. II-112:2a-b).

A typical Canaanite date-palm (T-date-palmA2) standing next to a regular triangle filled with net pattern in the shoulder decoration of a LB IIB krater from Beth-Shean seems to represent a Canaanite variation of such a design. In the shoulder decoration of another contemporary vessel from Beth-Shean, the tree is replaced by two regular triangles, each of which is connected to a straight line, and a wavy line (Fig. II-112:10; see the Type 31-4: Ma=triangle4).

The trees appearing in the "tree of life" scenes incised on a Nuzi-Ware goblet from Assur (Fig. II-112:11; cf. Hrouda, 1957:13-14), are identical to the Mhd=B2 motif. These tree representations further confirm the Near Eastern origin and identification of the Mhd=B1 & 2 motifs as date-palms.

Some of the Canaanite handle decoration motifs may have been associated with the development of various scripts. Identical or very similar forms are found in pictograms, potmarks, and scripts from different regions. (For example, see Fig. II-113:1-3). However, the similarities between them should not be overestimated for the following reasons.

First, the similarities are minute, compared to the differences. For example, the pictograms from Shahdad, Iran (listed in Fig. II-113:1), come from the corpus of 331 marks incised on vessels of Red Ware from Cemetery A (Shahdad: 64-69 & 665-671); most of these marks have no Canaanite parallels. The same can be said for the potmarks from the three Ugaritic sites – Ras-Shamra, Minet el-Beida, and Ras ibn Hani, and for the scripts from the Aegean-Cyprus (cf. Hirschfeld, 2000: 163-210; Daniel, 1941: 249-282). If we ignore the simplest marks such as X-shape, cross, and short parallel lines, which can occur in every region and in every period, the similarities decrease all the more. Concerning the potmarks from the three Ugaritic sites, Hirschfeld writes:

> *"Elsewhere, I have argued that incised marks and probably painted marks on Aegean vases are related to the Cypro-Minoan script, but that the marks on amphorae comprise a separate and unrelated repertoire. The sample from Ugarit neither confirms nor negates those hypotheses. Simple marks (the "cross", for example) can be associated with a number of different scripts and numerical systems. Very few correspondences can be made between the more complex potmarks and signs from any writing system – Cypro-Minoan, Linear B, cuneiform. The few convincing parallels are between signs incised on Aegean ware and Cypro-Minoan signs* (Hirschfeld, 2000: 182) *".*

Secondly, these marks or signs apparently had different meanings and functions according to the contexts in which they were used. The pictograms from Shahdad are usually incised near the base of the undecorated, plain Red Ware vessels from Cemetery A; this means that they had no decorative function. The excavators noted the fact that they often appear in combination and that these combinations are sentences and pictogram signs, rather than potter's marks (Shahdad: 67-68).

[47] The painted decoration on this vessel includes a scene depicting three human figures and two animals; at least two of the human figures hold branches or palms. This scene is interpreted as a religious procession (cf. Tepe Gawra II: 157; Goff, 1963: 127).

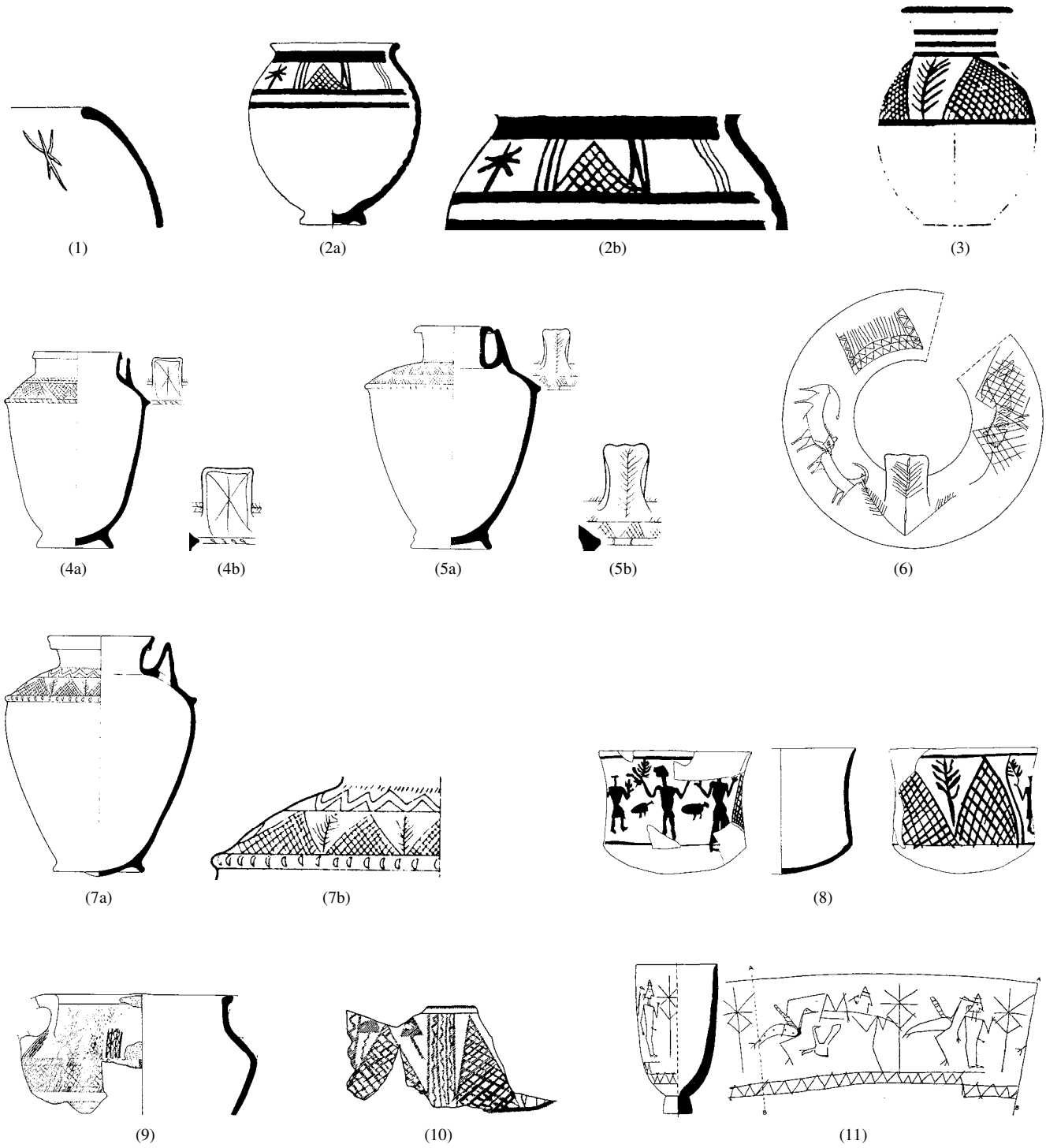


Fig. II-112. Ancient Near Eastern Tree Iconographies in Body and Handle Decorations of Vessels from Various Regions

(1) (Lachish IV, fig. 5:362), EB III, NE section, scale 1:6; **(2)**; Tell Aqrah, Mesopotamia (Hrouda, 1957, pl. 10:2), Khabur Ware; **(3)** Chagar Bazar, (Stein, 1984, pl. II:10; Mallowan, 1937, pl. 20:8), Phase C, Khabur Ware, scale 3:20; **(4)** Khafajeh, Diyala (Delougaz, 1952, pl. 181:C.526.471e), ED III, scale 1:10; **(5)** Khafajeh, Diyala (Delougaz, 1952, pl. 181:C.526.471f), ED III scale 1:10; **(6)** Tell Asmar, Diyala (Delougaz, 1952, pl. 139:a, D.526.371), ED III; **(7)** Khafajeh, Diyala (Delougaz, 1952, pl. 193:C.526.371), ED III, scale 1:10; **(8)** (Tepe Gawra II, pl. 145; fig. 398), Stratum X, scale 1:8; **(9)** (Beth-Shean VII-VIII, fig. 21:4), Stratum VII, LB IIB, scale 1:10; **(10)** (Beth-Shean VII-VIII, fig. 21:5), Stratum VII, LB IIB; **(11)** Assur (Hrouda, 1957, pl. 3:1), Nuzi Ware.

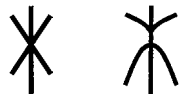
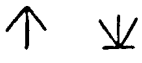
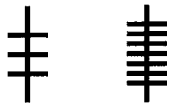
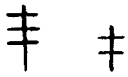
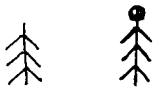
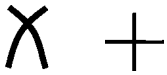
Canaanite Handle Decoration Motifs (Mhd)	"Pictograms" on 3rd-millen. Red Ware from Shahdad in Iran (1)	"Potmarks" on LB Mycenaean vessels from Ugaritic sites (2)	Scripts from the Aegean-Cyprus (3)
			
			
			
			
			
			
			
			
			
			

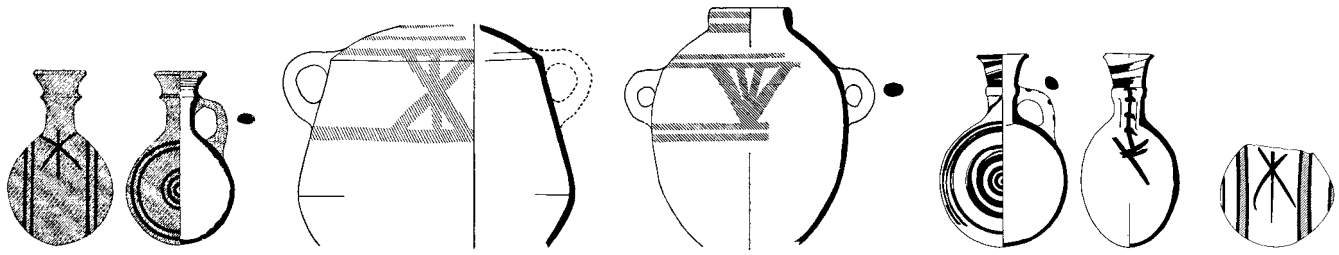
Fig. II-113. "Pictograms", "Potmarks", and Scripts from Different Regions, Which are Identical or similar to Some of the Canaanite Handle Decoration Motifs

(1) A selection from the 331 "pictograms" incised on vessels of Plain Red Ware from Cemetery A of Shahdad, Iran (Shahdad: 64-69 & 665-671); **(2)** A selection from the corpus of about 75 different types of "potmarks" found on vessels from three Ugaritic sites including Ras-Shamra, Minet el-Beida, and Ras ibn Hani (Hirschfeld, 2000: 163-210); **(3)** A selection from the scripts of Linear A & B, Cypro-Minoan, and of Classical Cypriot (Daniel, 1941: 249-282).

According to Hirschfeld, at the Ugaritic sites, the painted marks are found "almost exclusively on Aegean vases, and almost always under their bases," while all of the large, closed Aegean, and most of the non-Aegean vessels, bear incised signs on their handles. He suggests that these two different kinds of markings had different functions in trade (Hirschfeld, 2000: 183).

Most of the Canaanite handle decoration motifs (Mhd) occur together with body decorations; as discussed above, they generally depict the same tree iconography.

Thus, we can define the functions of handle decorations on the basis of similar body decorations; they had a primarily decorative function, and probably served as marks of blessing. The trees appear in more schematized forms on handles, most likely because of their spatial limitations.



(1) (2) (3) (4) (5)

Fig. II-114. Canaanite Tree Iconography on Vessels from the Iron II

(1) (T. Qashish, fig. 146:6), Iron II, scale 1:10; **(2)** (Hazor II, pl. 52:21), Stratum IX, Iron II, scale 1:10; **(3)** (Hazor II, pl. 59:7), Stratum VIII, Iron II, scale 1:10; **(4)** (T. es-Sa'idiyeh-Cem, fig. 11:1), Tomb 108, Iron I, scale 1:10; **(5)** (Yoqne'am II, fig. I.37:11), Jug-Flask, Stratum XVI, Iron IIA, Phoenician Bichrome, scale 1:10.

In Iron II, the Canaanite pottery painting tradition virtually died out. This situation is undoubtedly associated with the cultural and socio-political changes that occurred during this period. In this regard, it is interesting that some schematized tree forms, which were handle decoration motifs on LB-Iron I Canaanite vessels, sporadically occur on both local and Phoenician type vessels (Fig. II-114)[48].

[48] Pritchard suggests that the motif painted just below the handle of the jug-flask in Fig. 114:4 is an *'aleph* sign (T. es-Sa'idiyeh-Cem: 7 & fig. 11:1). However, it seems apparent that this is the branch part of a date-palm standing upside-down – a well-known Canaanite handle decoration motif belonging to the Mhd=A2 type. The trunk of this date-palm is painted on the handle of the vessel.

CHAPTER III:
STRUCTURES OF CANAANITE POTTERY PAINTINGS

In the preceding chapter, various kinds of motifs that occur in Canaanite pottery paintings from the LB and Iron I have been discussed; they have been classified into various groups, such as categories, sub-categories, classes, types, and sub-types. This typology has illustrated the Canaanite preference for some natural motifs, such as trees and quadrupeds (more specifically date-palms and horned animals), and for certain abstract motifs, as well.

On the other hand, it has become clear that the Canaanite pottery painting tradition as a whole shows a stylistic diversity and flexibility in the handling of those motifs. However, this does not mean that it lacks rules or conventions. It is possible to discern distinct painting styles that are unique to Canaanite pottery painters.

The same is true for geometric motifs; geometric motifs occurring in Canaanite pottery paintings are based on a few basic shapes that are repeated and combined in various ways. The repertoire of the geometric motifs represented in the preceding chapter shows which motifs are the Canaanite favorites. At the same time, it also demonstrates the vast number of geometric-motif combinations that were used or generated into patterns.

It is necessary to note how all of these motifs are organized into various structures or frameworks. Each of these structures is called a "design" or "design structure" in the present work. Several kinds of design structures are observed in Canaanite pottery paintings, and this chapter will deal with these design structures. Each structure is defined according the main portion of the overall design.

III-1. STRUCTURES AND DESIGNS

Under certain circumstances, the terms, "design structure" and "design" are interchangeable. In the former, an emphasis is put on *how* the decoration (or painting) is organized, while the latter focuses on *what* kind of scheme it is.

III-1.1. Simple-stripe Designs

There are many vessels, especially storage jars and jugs, which are decorated with only horizontal, parallel lines (or stripes) (Figs. III-1:1-8). The direct source of this simple-stripe design seems to originate from the local painted pottery from the MB II in Canaan (see Fig. III-28:1). It appears throughout the LB and Iron I, almost without changes, and continues to occur in Iron II as well.

III-1.2. Geometric-frieze Designs

A "geometric frieze" is a main decorative unit consisting of one or more geometric pattern(s), arranged between two parallel lines that horizontally surround the body of a vessel. The geometric patterns can be horizontal, vertical, or zigzag. When one or more geometric frieze(s) form(s) the main part of the decoration on a vessel, the whole decoration is called a "geometric-frieze design." According to the direction of the pattern (horizontal, vertical, or zigzag), geometric-frieze designs are divided into three groups, the geometric-frieze design Type A (horizontal), Type B (vertical), and Type C (zigzag).

The geometric frieze is a non-metopic structure in which various geometric patterns are arranged between horizontal, parallel lines surrounding the body of the vessel. This frieze is not divided into metopes.

III-1.2.1. Geometric-frieze Design Type A

The main part of the geometric-frieze design Type A is represented by a group of horizontal geometric patterns between parallel lines that surround the body of a vessel (Figs. III-2:1-11; III-3:1-14). In some cases, the main part consists of only a single, horizontal pattern between two parallel lines (Figs. III-2:1, 3, 7, & 9-10; III-3:8, 10, & 12-13).

The structure of the design on the krater represented in Fig. III-3:7 is actually divided into two parts. The upper part is a blank-metope structure (for this term, see below), while the lower portion is a geometric frieze. In this case,

it is difficult to define the main part of the design. In my judgment, the geometric frieze is more emphasized, and therefore, it is classified into this type.

III-1.2.2. Geometric-frieze Design Type B

This type of design has a structure, the main part of which is a geometric frieze consisting of vertical patterns that adjoin each other within the area that is enclosed by two horizontal parallel lines surrounding the body of the vessel (Figs. III-4:1-7). These vertical patterns are arranged so close together that there are no spaces that can be considered a metope. Moreover, it is actually impossible to distinguish the triglypes from the vertical geometric patterns in this design. The geometric-frieze design is separate and distinct from the geometric-metope structure (see below for this term).

III-1.2.3. Geometric-frieze Design Type C (Zigzag)

The zigzag-pattern design is a structure, the main part of which is a single or group of zigzag pattern(s) running horizontally between two parallel lines that surround the body of the vessel (Figs. III-5:1-19). In many aspects, this structure is similar to the geometric-frieze design Type A. Unlike Type A, however, the structure creates triangular, empty areas, which are sometimes utilized to accommodate natural or abstract motifs (nos. 17-19). This structure is distinguished from Type A for this reason.

III-1.3. Metopic Designs

Normally, the main part of a metopic design consists of a frieze that is divided by various frame motifs (triglyphs), such as groups of vertical lines and vertically-running geometric patterns, into rectangular panels (metopes). In Canaanite pottery paintings, the metopic structure appears in various forms. According to the category of motifs that the metopes contain, the metopic structures are divided into three design groups, the metope design (including natural or abstract motifs), the geometric-metope design, and the blank-metope design.

III-1.3.1. Metope Designs including Natural or Abstract Motifs

One of the most important characteristics of Canaanite pottery paintings from the LB and Iron I is the metopic structure including metopes filled with various natural motifs, such as trees, animals, human figures, etc (Figs. III-6:1-2, 5, & 7-10; III-7:1-10; III-8:1-8; III-9:1-20; III-10:1-12 & 14-16). Sometimes the metopes contain abstract motifs (Figs. III-6:3 &6; III-7:6 & 9; III-8:9; III-9:14; III-10:1, 3, 6, & 13-14).

The metopic structure itself is not a Canaanite invention. This structure occurs in many pottery families in the ancient Near East and has a long history that dates back to the Proto-historic period (Goff, 1963: 2, 11, 27, 93-95, & 141), indicating that its origin is somewhere in the region.

The natural motifs are often combined into various scenes. The most popular scene in Canaanite pottery paintings is the depiction of a tree flanked by animals, which is known as the “tree of life,” as discussed in Chapter II. Apparently, this theme reflects the religious mind-set of the local inhabitants of Canaan during the LB and Iron I.

The closest parallels to this Canaanite metope design (adorned with natural motifs) are found on the kraters of Bichrome Ware; however, there are many stylistic and iconographic differences between them.

III-1.3.2. Geometric-metope Designs

The geometric-metope design is a structure in which the metopes are filled with geometric motifs. In Canaanite pottery paintings, it is not uncommon for the main part of a metope design to be a composite geometric pattern. However, although their main parts look like patterns, the majority of geometric-metope designs are not patterns, since the regularity is broken at some point.

This irregularity shows that many of the Canaanite pottery painters did not attempt to produce a precise pattern, although they apparently had their own concepts of patterns. Rather, they (and probably the consumers as well) seem to have preferred diversity to regularity, as indicated by the fact that we often find many irregular variations of certain motifs in a design.

The geometric-metope pattern in Fig. II-88:4b (as a whole) is confined between two horizontal lines. In this design, the net pattern, which is also confined by a set of two vertical lines, serves as a frame for a metope. Each metope is occupied by a double triangle. In the pattern shown in Fig. II-88:6b, the repeated portion consists of a vertically-running wavy line between two parallel lines and a reverse triangle filled with a diagonal net pattern, both of which are basic geometric patterns (Fig. II-88:6a; cf. Fig. II-88:5a-d). While the former is within the metope, the latter serves as a frame. A similar design can also be observed in the pattern in Fig. II-88:7b, where the wavy line and the net pattern are replaced by the running dot and dot filling.

The metopic structure composed of metopes filled with reverse triangles is very common on Chocolate-on-White kraters.

III-1.3.3. Blank-metope Designs

In many cases of metopic design, the metopes are totally blank. This kind of metopic design is called the "blank-metope design" in the present work. In a blank-metope design, the frame motifs, which consist of a group of geometric motifs arranged between two horizontal parallel lines surrounding the body of the vessel, form the main part of the overall decoration. This design commonly occurs on Chocolate-on-White vessels, as well.

III-1.4. Frieze Designs

When the main part of the decoration on a vessel is a series of natural motifs arranged between two horizontal parallel lines, it is a frieze, and the whole design is a "frieze design." The frieze design is not very common in Canaanite pottery paintings; however, it occurs sporadically throughout the LB and Iron I. An example of a frieze design is located on a vessel from Gezer, which seems to date back to the early LB I (Fig. III-14:1).

III-1.5. Free-style Designs

Some designs do not belong to any of the structures discussed above. For example, the fragmentary scene on a deep bowl from Hazor, which depicts a "tree of life" scene, is not framed (Fig. III-15:1). The same is true for the fish scene on a LB I krater from Hazor (Fig. III-15:2). The carinated bowl in Fig. III-15:3 shows a poled circle between two trees. This fragmentary scene is not framed either, although there are some horizontal lines beneath it. A LB II biconical jug from a burial cave at Tell Rumeideh in Hebron shows two lines of horned quadrupeds, which are separated from each other by a horizontal line (Fig. III-15:4).

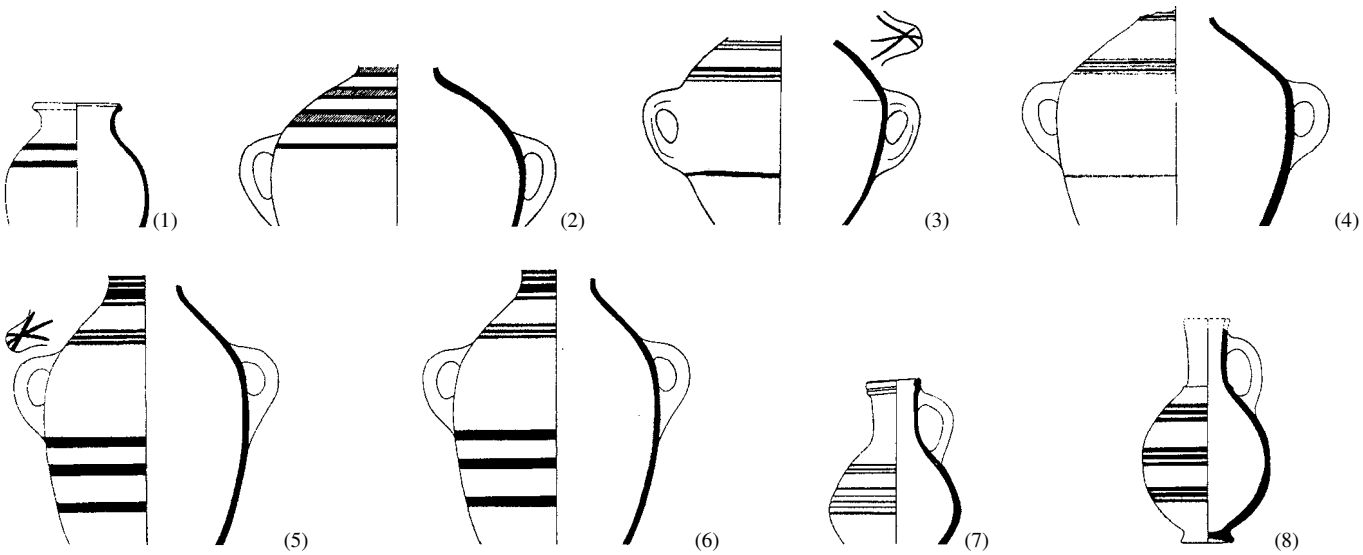


Fig. III-1. Simple-stripe Design

(1) (Megiddo II, pl. 12:21), Stratum XIV, MB II; **(2)** (Megiddo II, pl. 18:4), Stratum XIIIA, MB II; **(3)** (Hazor I, pl. 129:3), LB II; **(4)** (Megiddo II, pl. 60:4), Stratum VIII, LB IIA; **(5)** (Megiddo II, pl. 68:2), Stratum VIIA, LB IIB-Iron IA; **(6)** (Megiddo II, pl. 73:10), Stratum VIB, Iron IA; **(7)** (Megiddo II, pl. 73:2), Stratum VIB, Iron IA; **(8)** (Megiddo II, pl. 75:10), Stratum VIA, Iron IB.

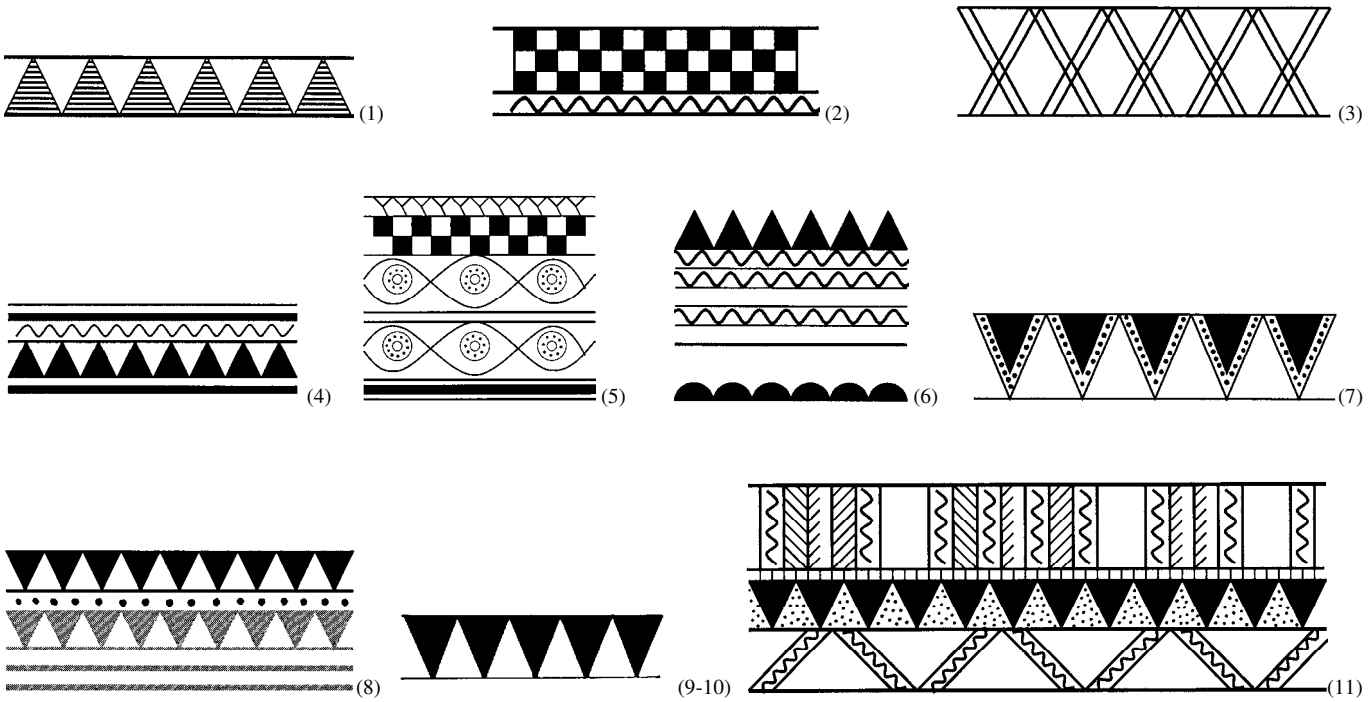


Fig. III-2. Geometric-frieze Design Type A (MB II-LB I)

(1) (Megiddo II, pl. 13:11), Stratum XIV, MB II; **(2)** (Megiddo Tombs, pl. 48:7), LB I; **(3)** (Megiddo II, pl. 48:18), Stratum IX, LB I; **(4)** (Megiddo II, pl. 49:1), Stratum IX, LB I; **(5)** (T. Deir 'Alla-LBAS, fig. 7.3:22), Phase A, LB I; **(6)** (Lachish II, pl. 47:223), Structure I, LB I; **(7)** Beth-Shean, (Mullins, 2002, pl. 29:8), Stratum R1b, LB IB; **(8)** Beth-Shean, (Mullins, 2002, pl. 28:2), LB IB; **(9)** (Beth-Shean N. Cem., fig. 31:5), Tomb 42, LB I; **(10)** (Beth-Shean N. Cem., fig. 36:9), Tomb 27, LB I; **(11)** (Hazor V, fig. II.19:5), Stratum 8, Area A, LB I-IIA.

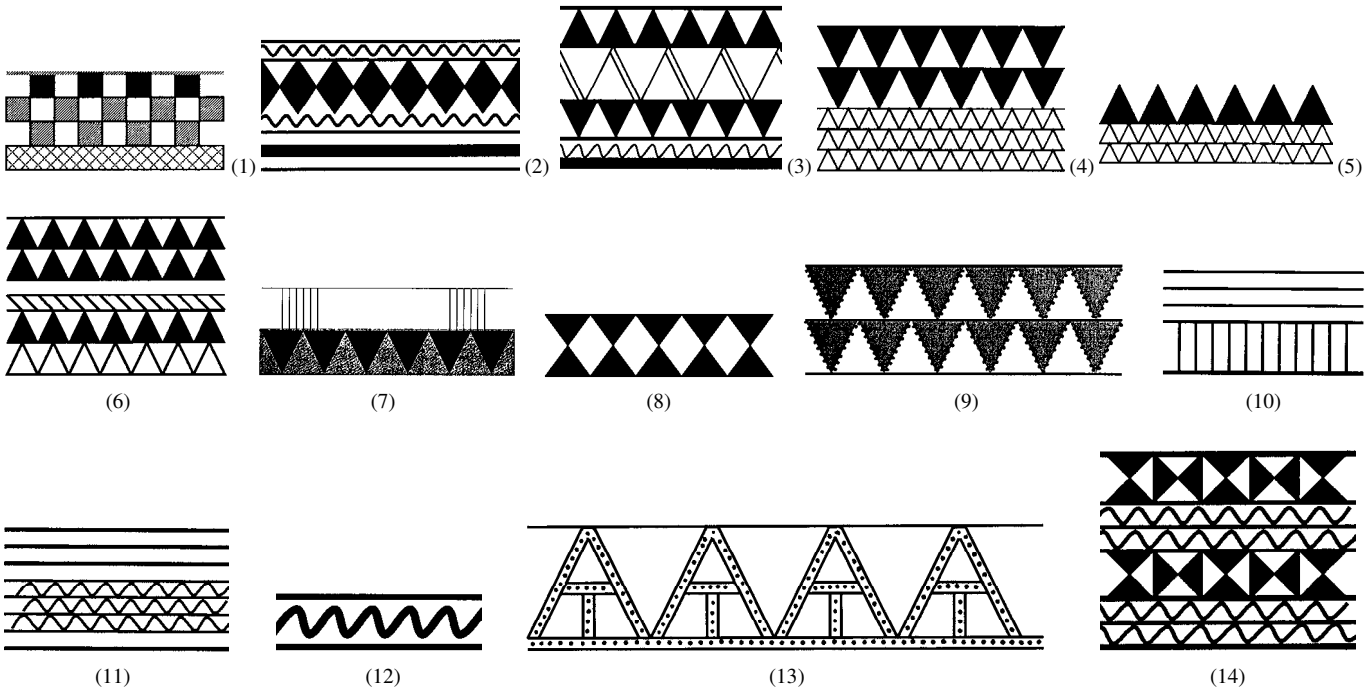


Fig. III-3. Geometric-frieze Design Type A (LB II-Iron IA)

(1) (T. Mevorakh, fig. 1:16), Stratum X, LB IIA-B; **(2)** (T. Deir 'Alla, fig. 7.15:10), Phase D, LB; **(3)** (Megiddo II, pl. 62:8), Stratum VIII, LB IIA; **(4)** (Lachish II, pl. 47:226), Structure II, LB IIA; **(5)** (Lachish II, pl. 47:227), Structure II, LB IIA; **(6)** (Beth-Shean VII-VIII, fig. 9:10), Stratum VII, LB IIB; **(7)** (T. Miqne-Ekron 1985-1987, pl. 6:5, Field INE, Stratum IX (Phase 11A), LB IIB; **(8)** (Hazor II, pl. 118:26), LB II; **(9)** (Gezer IV, pl. 15:11), Stratum 7 (XIV), LB IIB; **(10)** (Beth-Shean VII-VIII), fig. 25:3, Stratum VIII, LB IIB; **(11)** (Beth-Shean VII-VIII, fig. 18:1), Stratum VIII, LB IIB; **(12)** (Hazor III-IV, pl. 200:17), LB II; **(13)** (Hazor I, pl. 128:1), LB II; **(14)** (T. el-Hesy II, pl. 5:190), LB IIB-Iron I; **(15)** T. 'Eitun, a local imitation of Mycenaean pyxis (Tzaferis & Hess, 1992, fig. 3:3).

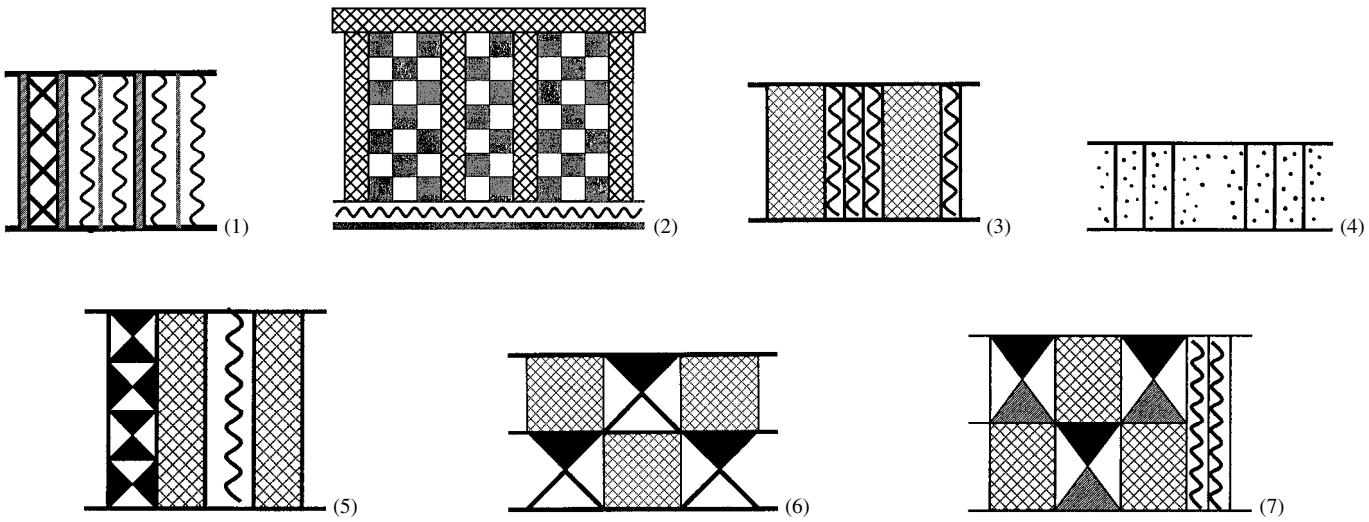


Fig. III-4. Geometric-frieze Design Type B

(1) (T. Batash-Timnah III, pl. 14:12), Stratum X, LB IA; **(2)** (T. Mevorakh, fig. 7:1), Stratum XI, LB I; **(3)** (T. Batash-Timnah III, pl. 37:12), Stratum VIII, LB IB-IIA; **(4)** (Lachish II, pl. 50:268), Structure II, LB IIA; **(5)** (Gezer IV, pl. 15:11), Stratum 7 (XIV), LB IIB; **(6)** (T. Batash-Timnah III, pl. 54:1), Stratum VIIA, LB IIA; **(7)** (Lachish IV, 84:963), Tomb 503, LB IIB.

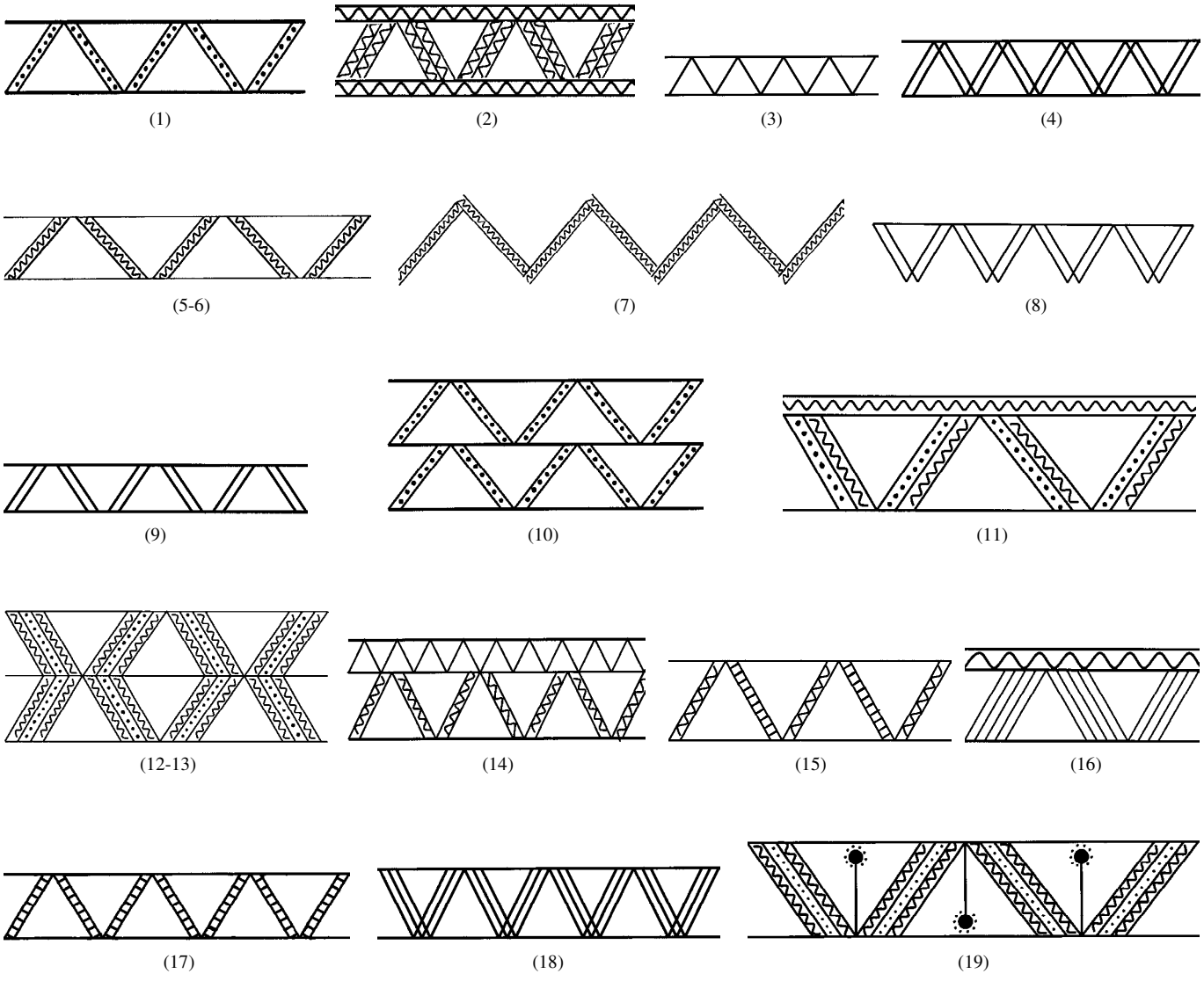


Fig. III-5. Geometric-frieze Design Type C (Zigzag)

(1) Hazor V, fig. III.16:23), Stratum XV, LB I; **(2)** (T. Yin'am I, fig. 5:1), Stratum XIIB, LB IIA-B; **(3)** (Megiddo Tombs, pl. 41:5), LB I; **(4)** (Megiddo Tombs, pl. 41:1), LB I; **(5)** Beth-Shean (Mullins, 2002, pl. 21:5), Stratum R1b, LB IB; **(6)** (Hazor II, pl. 119:3), LB II; see also Hazor I, pl. 128:2; Hazor III-IV, pl. 237:6; Hazor II, pl. 119:2.; **(7)** (Hazor V, fig. III.16:6), Stratum XV, LB I; **(8)** (Megiddo Tombs, pl. 41:6), LB I; **(9)** (Megiddo Tombs, pl. 41:4), LB I; **(10)** Hazor I, pl. 108:2, LB II; **(11)** (Hazor III-IV, pl. 291:18), LB IIA; **(12)** (Hazor III-IV, pl. 273:10), LB IIA; **(13)** (Hazor III-IV, pl. 280:6), LB IIA; **(14)** (Hazor II, pl. 124:12), LB II; **(15)** (Hazor II, pl. 139:15), LB II; **(16)** (Beth-Shean VI-IV, fig. 50:17), Level VI, Iron IA; **(17)** (Hazor II, pl. 143:9) LB II; **(18)** (Megiddo Tombs, pl. 13:9), Tomb 877A1, LB II; **(19)** (Hazor III-IV, pl. 273:9); see also Hazor III-IV, pls. 280:6 & 7.

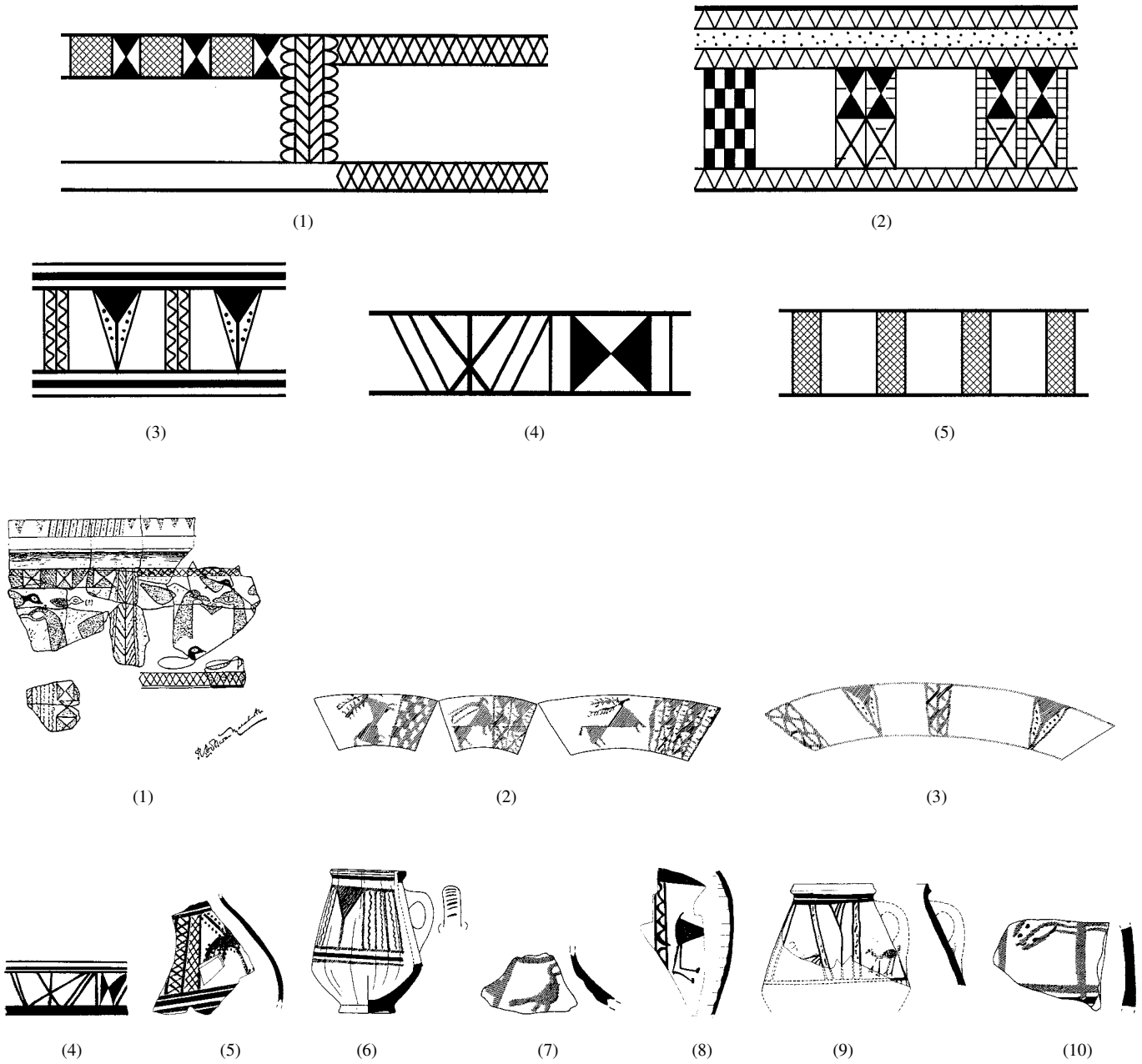


Fig. III-6. Metope Design including Natural or Abstract Motifs (LB I)

(1) E. Gezer II, fig. 336, "Second Semitic" (probably early LB I); **(2)** (T. Deir 'Alla-LBAS, fig. 7.2:17), LB I, Phase A; **(3)** (T. Deir 'Alla-LBAS, fig. 7.2:18), Phase A, LB I; **(4)** T. Jat, (Yannai, 2000, fig. 3:35), LB I, Bur.con., Imitation of Bichrome Ware; **(5)** Beth-Shean, (Mullins, 2002, pl. 11:4), Stratum R2, LB IA; cf. (Beth-Shean VII-VIII, fig. 17:16; FCTBS II:II, pl. 43:26), Stratum VIII, LB IIB; **(6)** (Megiddo II, pl. 49:18), Stratum IX. LB I; **(7)** Beth-Shean, (Mullins, 2002, pl. 4:5), Stratum R2, LB IA; **(8)** Beth-Shean, (Mullins, 2002, pl. 5:13), Stratum R2, LB IA; **(9)** (T. Qashish, fig. 100:13), Stratum VIIB, LB I; **(10)** Beth-Shean, (Mullins, 2002, pl. 17:11), Stratum R2, LB IA.

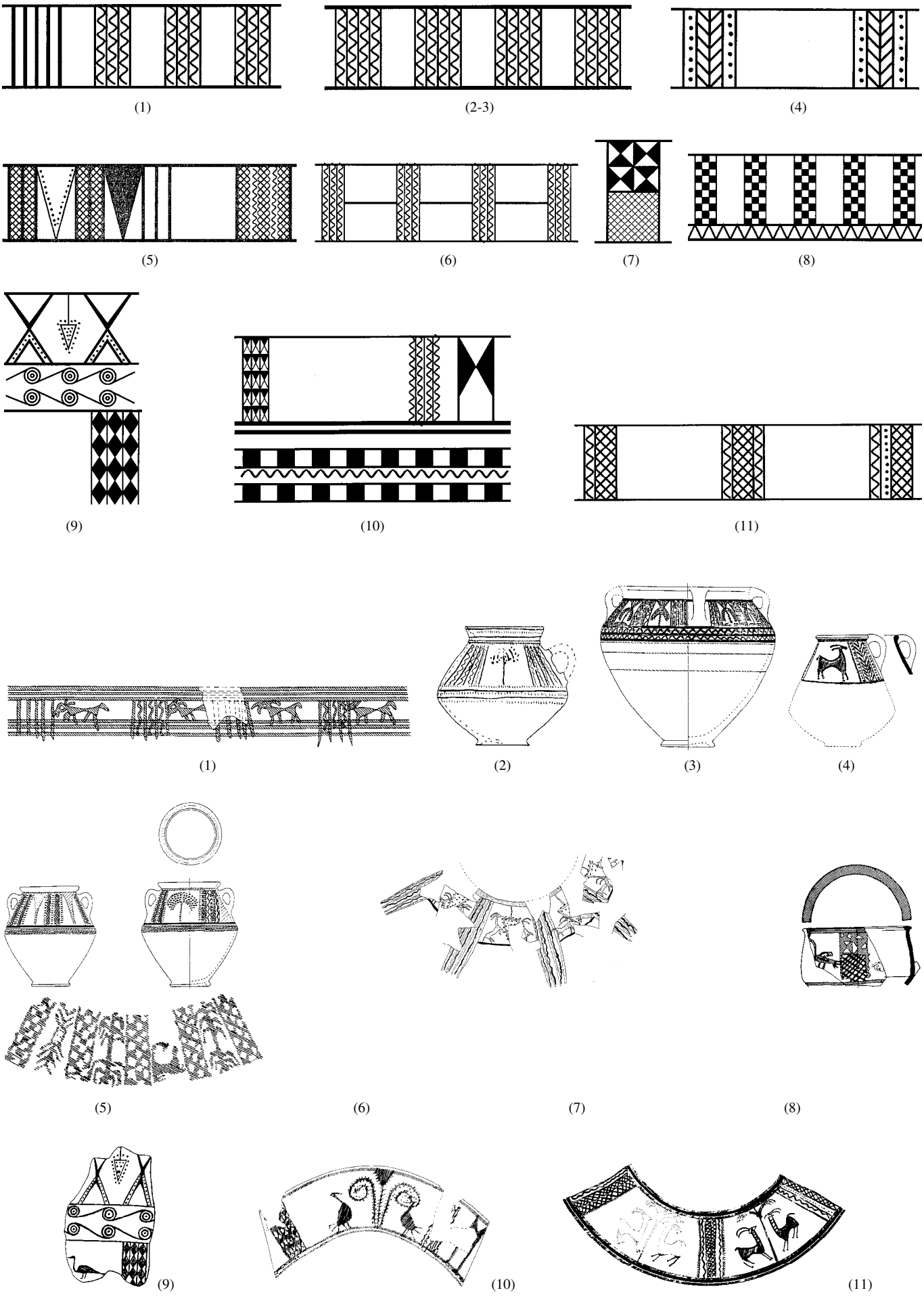


Fig. III-7. Metope Design including Natural or Abstract Motifs (LB I-IIA)

(1) (T. Batash-Timnah III, pl. 25:4), Stratum VIII, LB IB-IIA; **(2)** (Lachish II, pl. 49B:260), Structure II, LB IIA; **(3)** (Mullins, 2002, pl. 60:2), UME, LB IIA; **(4)** (Megiddo II, pl. 58:1), Stratum VIII, LB IIA; **(5)** Beth-Shean, (Mullins, 2002, pl. 60:3), UME, LB IIA; **(6)** (Lachish II, pls. 47:229 & 59:2), Structure II, LB IIA; **(7)** (Gezer I, pl. 29:10, Stratum 6 (XVI), LB IIA; **(8)** Zawata, (Eisenstadt, et al, 2004, pl. 5:2), cave burial, LB I-II; **(9)** (E. Gezer III, pl. 167:17), "Third Semitic Period", late LB I-pre-Philistine Iron IA; **(10)** T. Deir 'Alla-LBAS, fig. 7.6:13, Phase B, LB; **(11)** (Megiddo II, pl. 58:2), Stratum VIII, LB IIA.

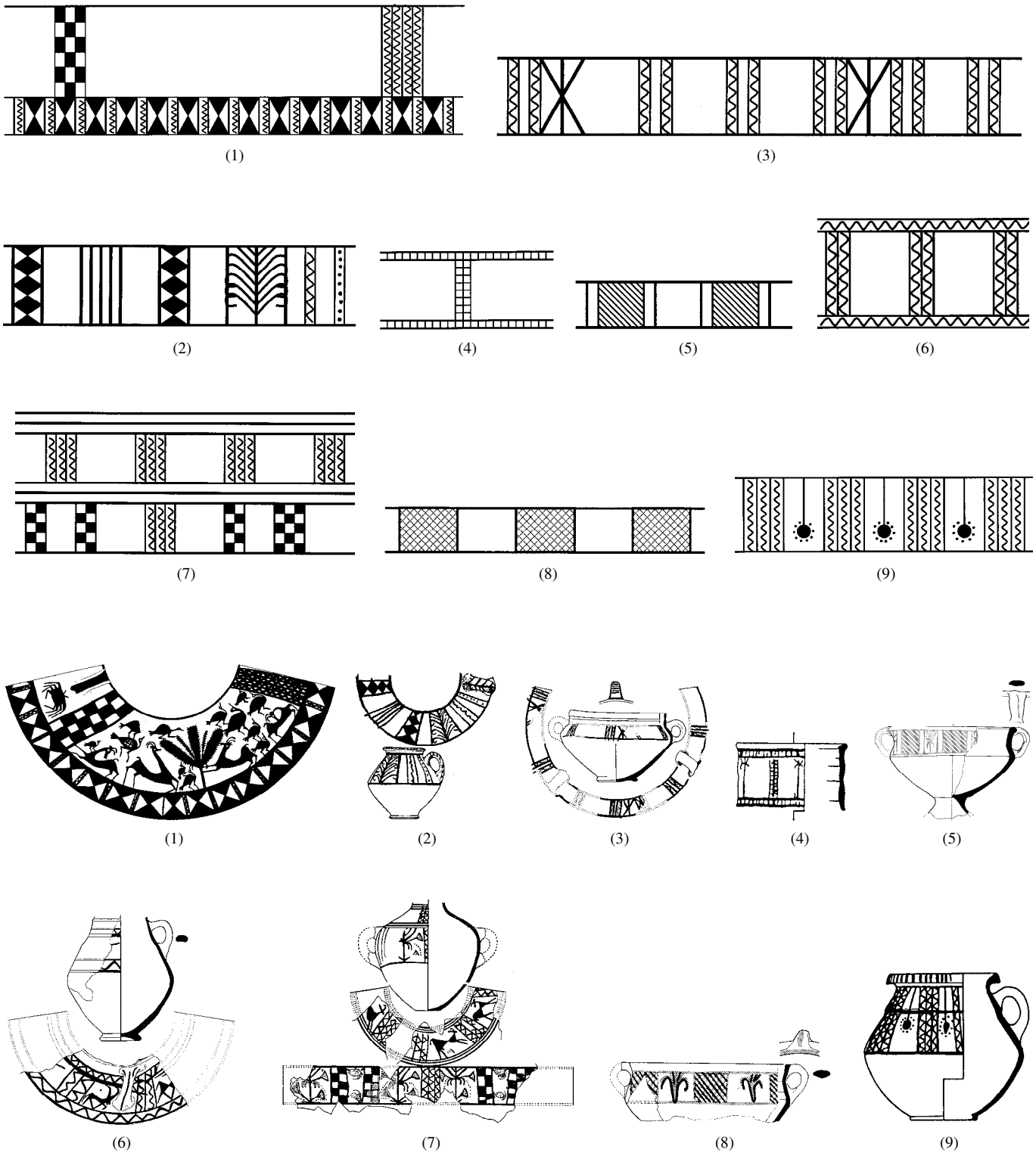


Fig. III-8. Metope Design including Natural or Abstract Motifs (LB IIA-B)

(1) (Megiddo Tombs, pl 134), Tomb 912D, LB II; **(2)** (Dan II, fig. 2.58:42), "Mycenaean Tomb", Stratum VIIB, LB IIA-B; **(3)** (Hazor I, pl. 144:5), LB II; **(4)** (Hazor III-IV, pl. 196:23), LB II; **(5)** T. Gedor, (Ben-Arieh, 1981, fig. 2:5), LB IIA-B; **(6)** (Hazor I, pl. 108:1), LB II; **(7)** (Hazor I, pl. 86:1), LB II; **(8)** T. Gedor, (Ben-Arieh, 1981, fig. 2:6), LB IIA-B; **(9)** (Hazor II, pl. 152:5), LB II.

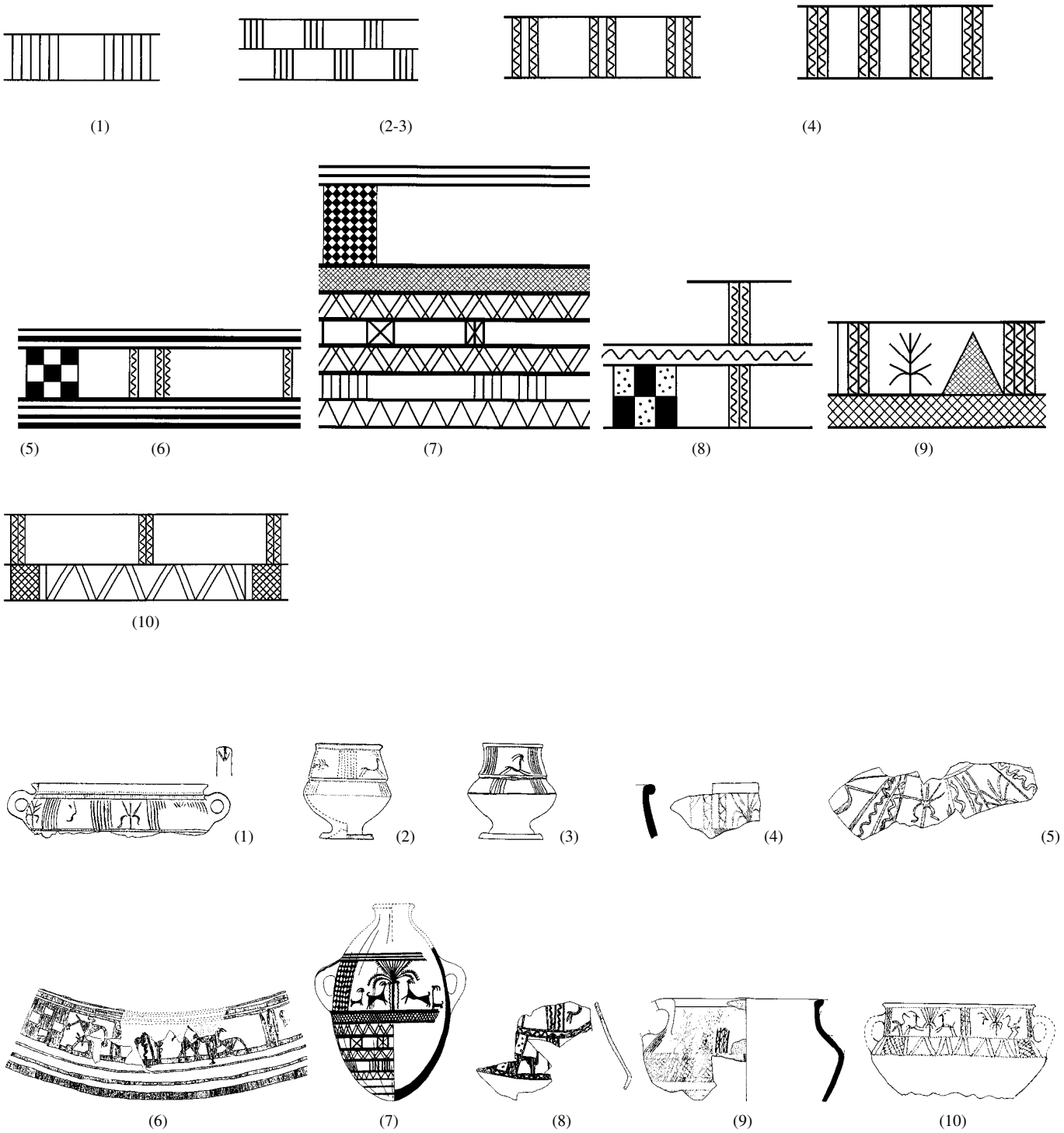


Fig. III-9. Metope Design including Natural or Abstract Motifs (LB IIB)

(1) (Lachish II, pl. 48:248), Structure III, LB IIB; **(2)** (Lachish II, pls. 47:238 & 59:1), Structure III, LB IIB; **(3)** (Lachish II, 47:239), Structure III, LB IIB; **(4)** (Beth-Shean VII-VIII, fig. 21:6), Stratum VII-LB IIB; **(5)** (Lachish II, pl. 61:7), Structure III, LB IIB; **(6)** (Lachish II, pl. 47:240 & 61:10), Structure III, LB IIB; **(7)** (Megiddo II, pl. 64:4), Stratum VIIB, LB IIB; **(8)** (Lachish II, pl. 61:9), Structure III, LB IIB; **(9)** (Beth-Shean VII-VIII, fig. 21:4), Stratum VII, LB IIB; **(10)** (Lachish II, pls. 48:250 & 60:1), Structure III, LB IIB.

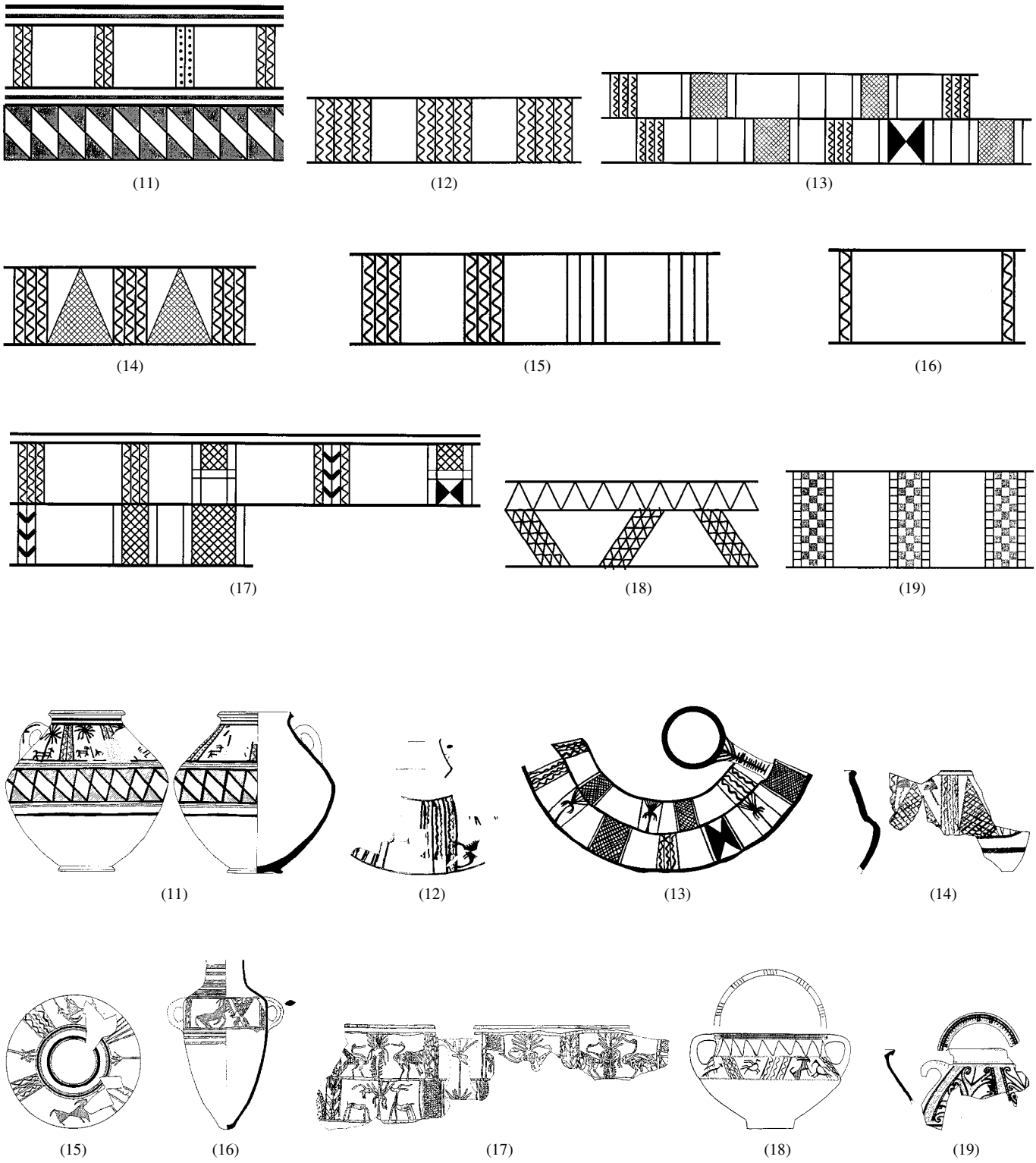


Fig. III-9. Metope Design including Natural or Abstract Motifs (LB IIB)

(11) (T. Yin'am I, fig. 34:3), Stratum XIIA, early to mid LB IIB; **(12)** T. Zafit, Stratum E4b, LB IIB; **(13)** (Megiddo II, pl. 63:3), Stratum VIIB, LB IIB; **(14)** (Beth-Shean VII-VIII, fig. 21:5), Stratum VII, LB IIB; **(15)** (T. Miqne-Ekron 1985-1987, pl. 7:1), Stratum IX (Phase 11A), LB IIB, Field INE; **(16)** (T. Miqne-Ekron, pl. 5:13), Stratum IX (Phase 11C), LB IIB, Field INE; **(17)** (Lachish II, pls. 48:249 & 60:2), Structure III, LB IIB; **(18)** (Lachish II, pl. 48:251 & 59:3), Structure III, LB IIB; **(19)** (Beth-Shean VII-VIII, fig. 43:8), Stratum VII, LB IIB.

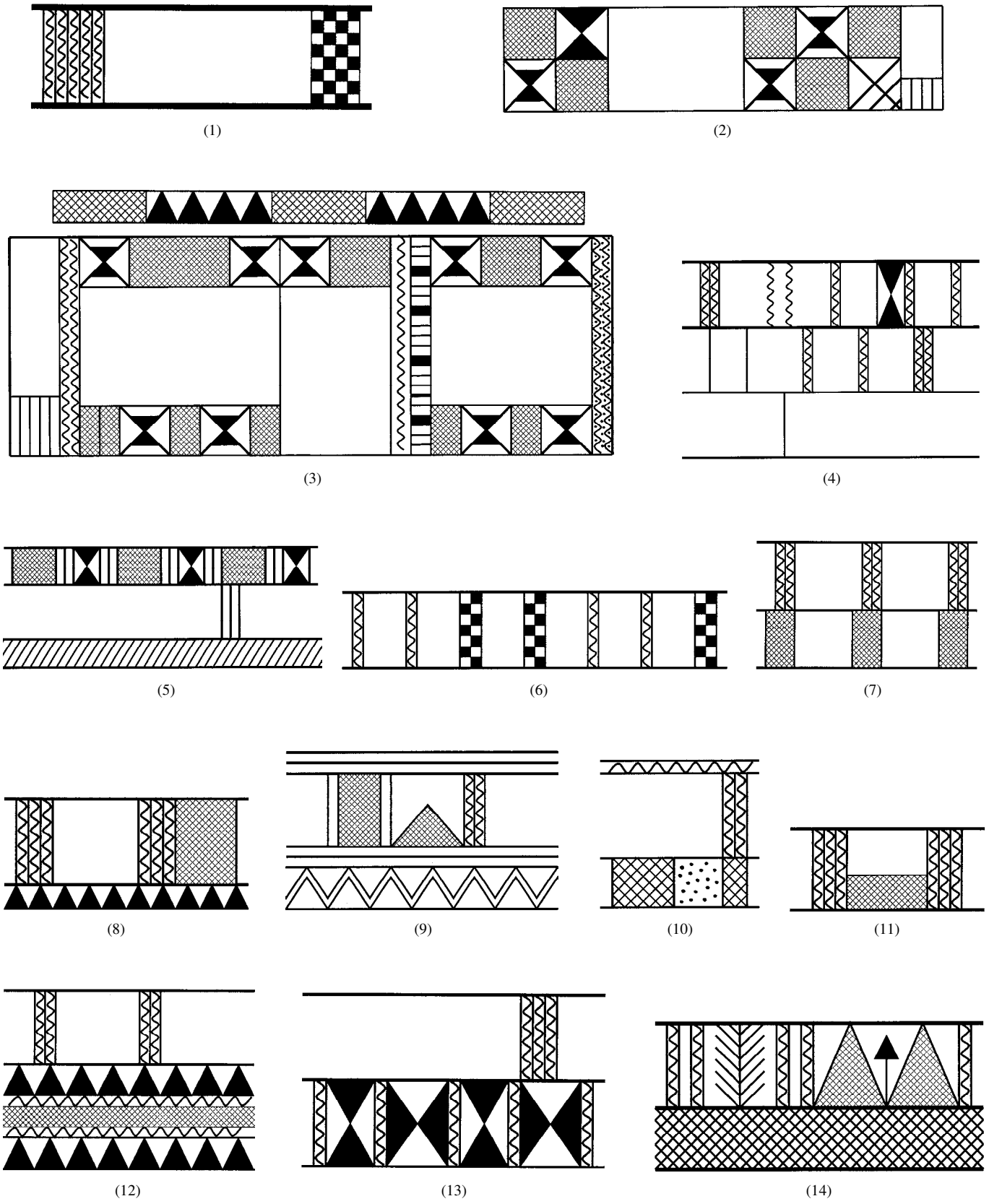


Fig. III-10. Metope Design including Natural or Abstract Motifs (LB IIB-Iron I)

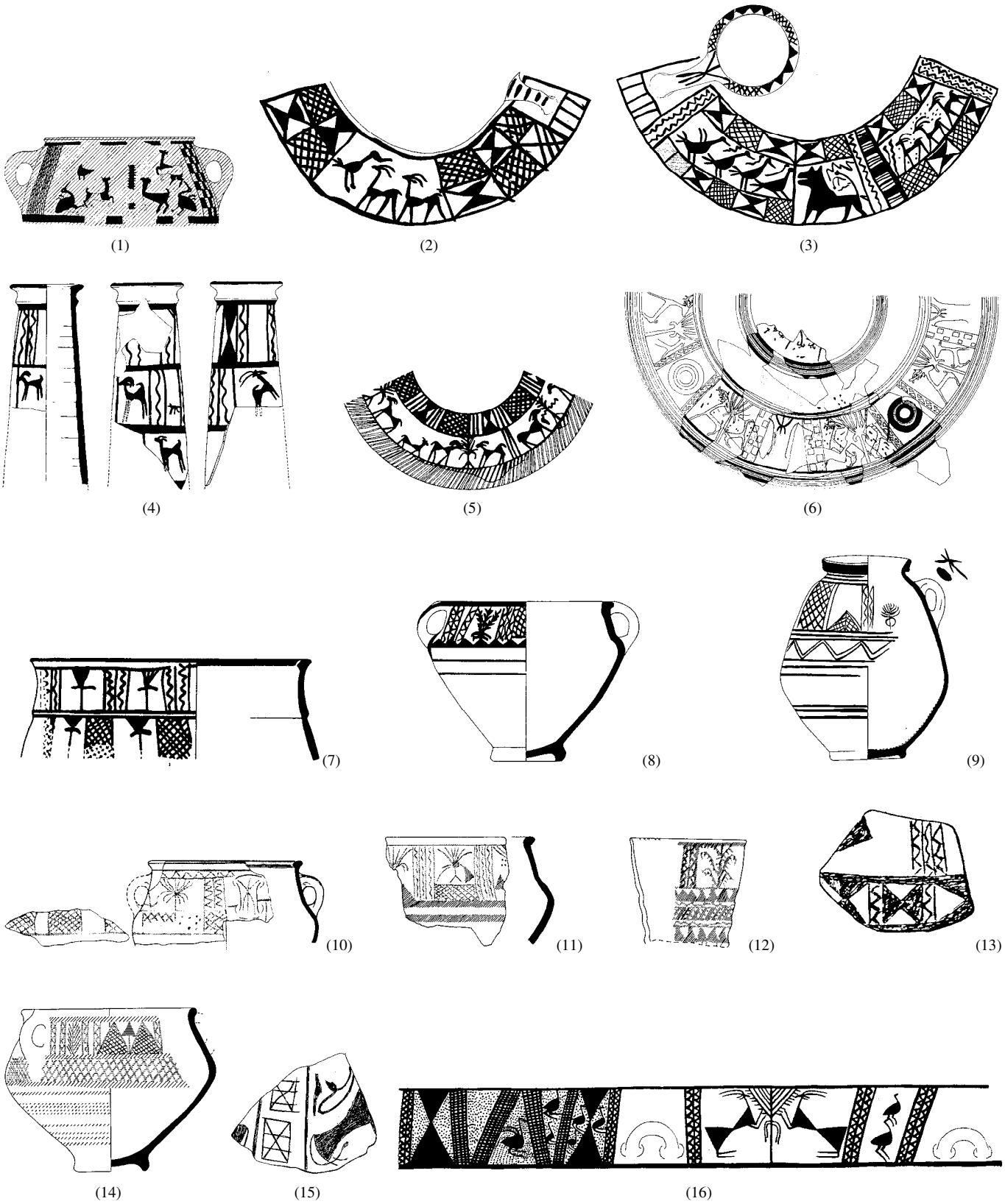


Fig. III-10. Metope Design including Natural or Abstract Motifs (LB IIB-Iron I)

(1) (Megiddo II, pl. 69:13), Stratum VIIA, LB IIB-Iron IA; **(2)** (T. el-Far'ah (S), Beth-Pelet II, pl. 58:920), LB IIB-Iron IA; **(3)** (T. el-Far'ah (S), Beth-Pelet II, pl. 58:978), LB IIB-Iron IA; **(4)** T. Sera', (Oren, 1985, fig. 6:4), Stratum IX, LBIIB-early Iron IA; **(5)** T. Sera', (Oren, 1985, fig. 6:1), Stratum IX, LBIIB-early Iron IA; **(6)** (T. Qashish, fig. 125), Stratum V or IV, LB IIB-Iron IA; **(7)** (Lachish V, pl. 39:12), Level VI, LB IIB or Iron IA; **(8)** (Beth-Shean VI-IV, fig. 55:4), Level VI, Iron IA; **(9)** (T. es-Sa'idiyeh-Cem, fig. 11:2), Tomb 108, Iron I; **(10)** ('Izbet Sartah, fig. 13:6), Stratum III, Iron IA; **(11)** (Beth-Shean VI-IV, fig. 53:18), Level VI, Iron IA; **(12)** (T. Deir 'Alla-LBAS, fig. 7.15:8), LB, Phase D; **(13)** (E. Gezer III, pl. 166:12), "Third Semitic Period", late LB I-pre-Philistine Iron IA; **(14)** (Beth-Shean VII-VIII, fig. 51:5; FCTBS II:II, pl. 42:19, Late VII, Iron IA; **(15)** (E. Gezer III, pl. 160:9), "Third Semitic Period", late LB I-pre-Philistine Iron IA; **(16)** (Megiddo II, pl. 72:3), Stratum VIIA-B, LB IIB-Iron IA.

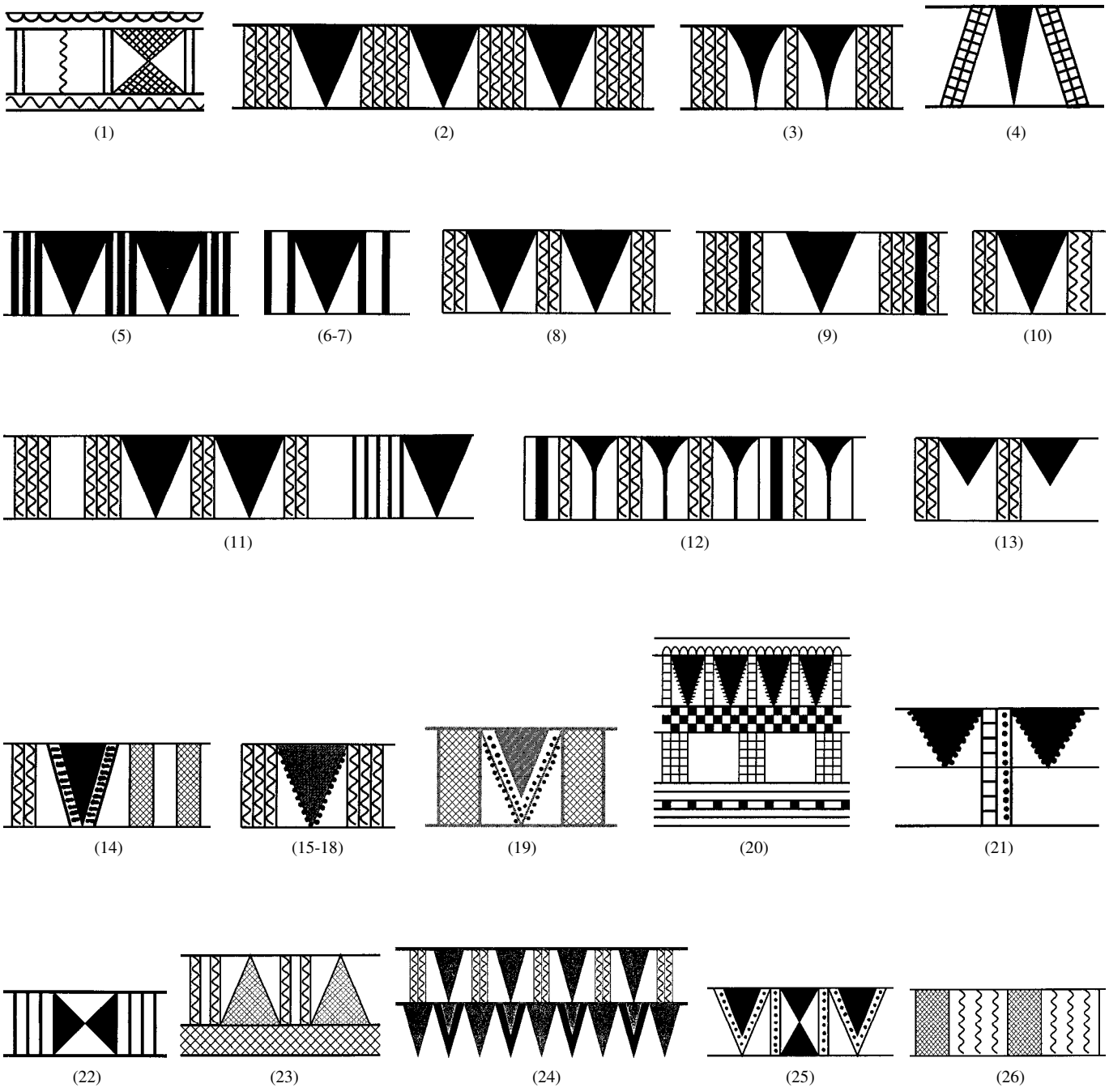


Fig. III-11. Geometric-metope Design (1)

(1) (Megiddo II, pl. 45:16), Stratum X, MB IIB; **(2)** (Megiddo II, pl. 48:17 & 56:11), Stratum IX, LB I; **(3)** (Megiddo Tombs, pl. 44:3), Tomb 855, LB I; **(4)** (Megiddo Tombs, pl. 53:2), Tomb 1178, LB I; **(5)** (Beth-Shean N. Cem., fig. 31:4), Tomb. 42, LB I; **(6)** (Beth-Shean N. Cem., fig. 32:7), Tomb. 42, LB I; **(7)** (Beth-Shean N. Cem., fig. 39:21), Tomb. 29, LB IIA(?); **(8)** (Beth-Shean N. Cem., fig. 32:1), Tomb. 42, LB I; **(9)** (Beth-Shean N. Cem., fig. 32:8), Tomb. 42, LB I; **(10)** (Beth-Shean N. Cem., fig. 32:2), Tomb. 42, LB I; **(11)** Beth-Shean, (Mullins, 2002, pl. 12:7), Stratum R2, LB IA; **(12)** Beth-Shean, (Mullins, 2002, pl. 15:1), Stratum R2, LB IA; **(13)** Beth-Shean, (Mullins, 2002, pl. 23:1), Stratum R1b, LB IB; **(14)** Beth-Shean, (Mullins, 2002, pl. 9:6), Stratum R2, LB IA; **(15)** Beth-Shean, (Mullins, 2002, pl. 17:10), Stratum R2, LB IA; **(16)** Beth-Shean, (Mullins, 2002, pl. 17:9), Stratum R2, LB IA; **(17)** (Beth-Shean VII-VIII, fig. 19:16), Stratum VIII, LB IIB; **(18)** Beth-Shean, (Mullins 2002, pl. 42:10), Unstratified; **(19)** (Beth-Shean VII-VIII, fig. 17:3; FCTBS II:II, pl. 43:31), Stratum VIII, LB IIB; **(20)** Beth-Shean, (FCTBS II:I, pl. 70A:4), "Thothmes III Level"; **(21)** (Jericho 3, pl. 16:10), Layer C of Tomb 4, MB II-LB I; **(22)** (Megiddo Tombs, pl. 68:15), Tomb 39, Iron I; **(23)** (Beth-Shean VI-IV, fig. 55:6), Level VI, Iron IA; **(24)** (Jericho 4, pl. 38, "the lower bowl"), LB I; **(25)** (Beth-Shean VII-VIII, fig. 35:7), Stratum VIII, LB IIB; **(26)** (Beth-Shean 4-1, fig. 26:6), Stratum 4, Iron IA; **(27)** (T. Deir 'Alla-LBAS, fig. 7.14:10), LB, Phase D.

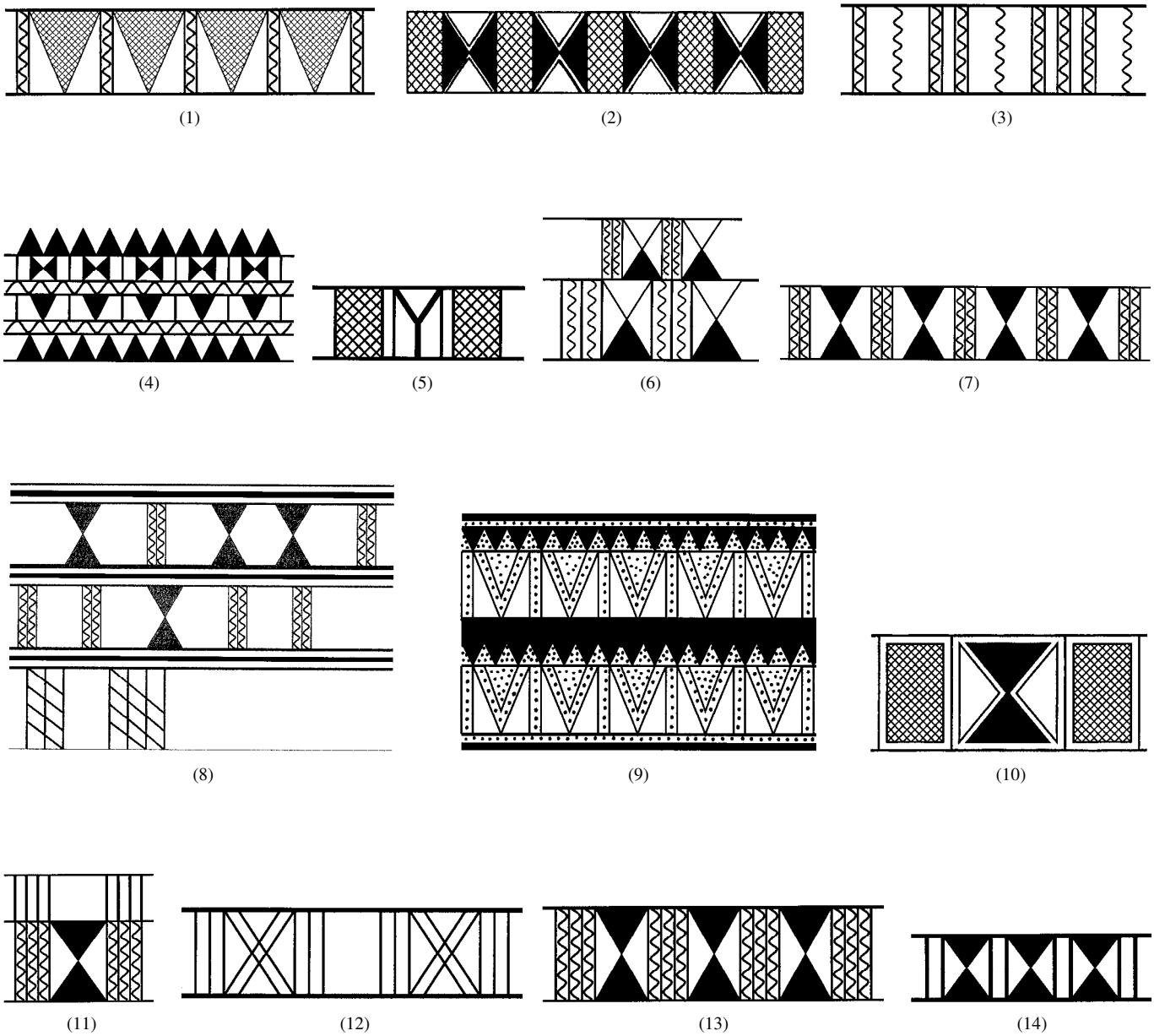


Fig. III-12. Geometric-metope Design (2)

(1) (Lachish II, 51:272), Structure I, LB I; **(2)** (Lachish II, pl. 47:220), Structure I, LB I; **(3)** (Lachish II, pl. 47:221), Structure I, LB I; **(4)** (T. Deir 'Alla-LBAS, fig. 7.1:15), LB I, Phase A; **(5)** (Jericho 3, pl. 12:9), Tomb 4, LB I; **(6)** (Jericho 4, pl. 34:1), Foundation Level of Area M III, LB I; **(7)** (Jerusalem-JBP, fig. 25:3), LB I(?); **(8)** (Hazor II, pl. 138:10), LB II; **(9)** (Lachish II, pl. 50:266), Structure II, LB IIA; **(10)** T. Gedor, (Ben-Arieh, 1981, fig. 3:6), LB II; **(11)** T. es-Safi, Krater, Stratum E4b, LB IIB; **(12)** (Megiddo II, pl. 63:7), Stratum VIIB, LB IIB; **(13)** (E. Gezer III, pl. 159:14), "Third Semitic Period"; **(14)** (E. Gezer III, pl. 159:17), "Fourth Semitic Period".

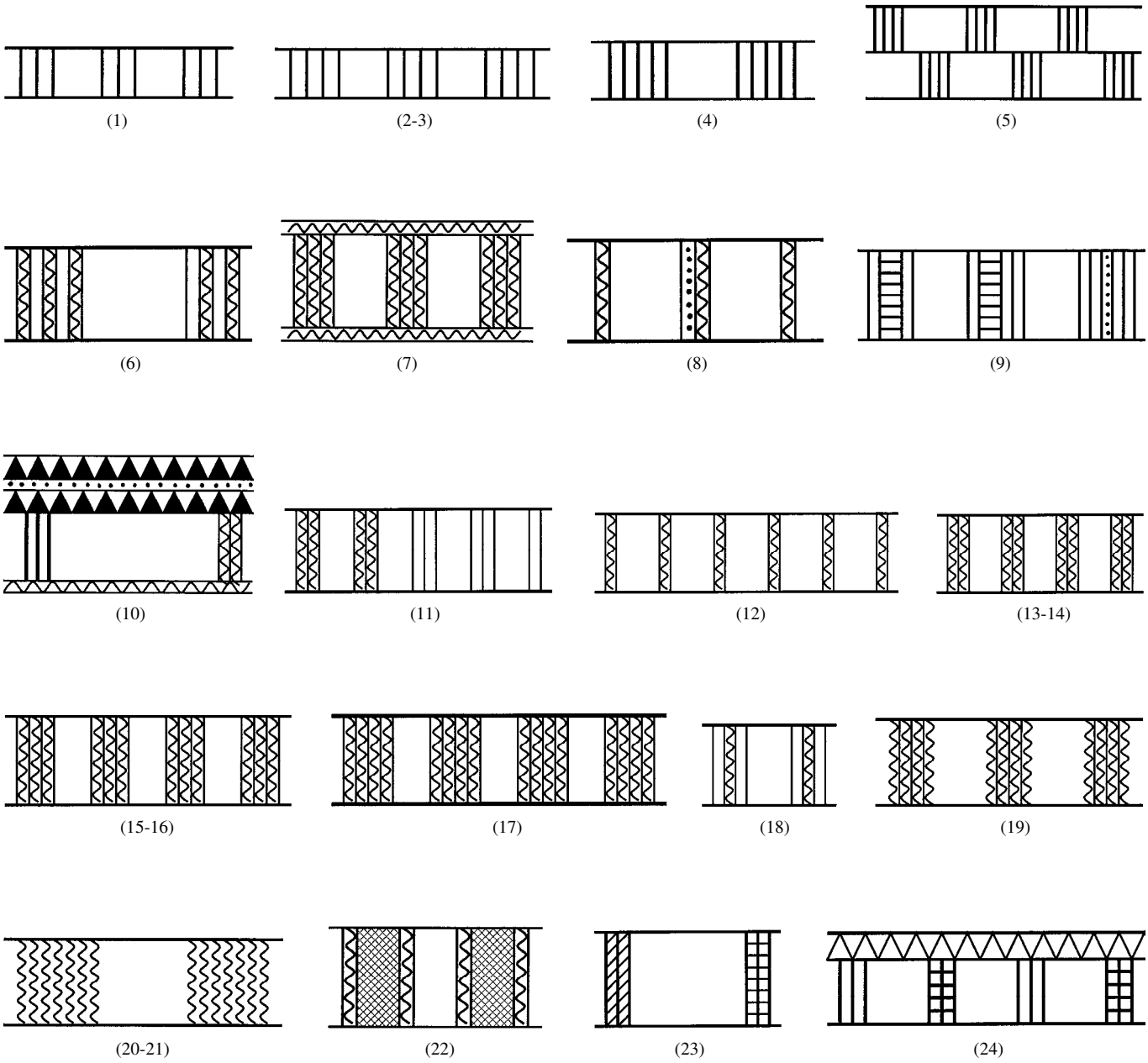


Fig. III-13. Blank-metope Design

(1) Beth-Shean, (Mullins, 2002, pl. 16:10), Stratum R2, LB IA; **(2)** (Lachish-RAE, fig. 19.26:8), Level VIIA, LB IIB; **(3)** (Hazor I, pl. 146:10), LB II; **(4)** (Lachish-RAE III, fig. 20.16:8), Level P-1, LB IIB; **(5)** (T. Gedor, Ben-Arieh, 1981, fig. 2:7), LB II; **(6)** (Megiddo Tombs, pl. 48:1), Tomb 1100C, LB I; **(7)** (Lachish II, pl. 49:255), Structure I, LB I; **(8)** (Hazor II, pl. 118:29), LB II; **(9)** T. Jat, (Yannai, 2000, fig. 3:41), Tomb 7, LB I; **(10)** (T. Deir 'Alla-LBAS, fig. 7.1:14), LB, Phase A; **(11)** (T. Batash-Timnah III, pl. 32:3), Stratum VIII, LB IB-IIA; **(12)** (Dan II, fig. 2.58:41), Stratum VIIB, LB IIA; **(13)** (T. Batash-Timnah III, pl. 30:2), Stratum VIII, LB IB-IIA; **(14)** (Beth-Shean N. Cem., fig. 39:20), Tomb. 29, LB II; **(15)** (T. Batash-Timnah III, pl. 25:5), Stratum VIII, LB IB-IIA; **(16)** (Lachish II, pl. 49:265), Structure II, LB IIA; **(17)** (T. Batash-Timnah III, pl. 2:9), Stratum VII, LB IIA; see also Lachish II, pl. 49:260 (Structure II, LB IIA); **(18)** (Yoqne'am II, fig. I.23:10), Stratum XVII, Iron IB; **(19)** (Hazor II, pl. 120:16), LB II; **(20)** (Yoqne'am II, fig. I.5:14), Stratum XIX, LB II; **(21)** Beth-Shean, (Mullins, 2002, pl. 27:10), Stratum R1b, LB IB; **(22)** T. el-'Ajjul, (Ancient Gaza II, pl. 31:J37J2-1); **(23)** (Hazor I, pl. 109:4), LB II; **(24)** (E. Gezer III, fig. 159:9), "Third Semitic Period".

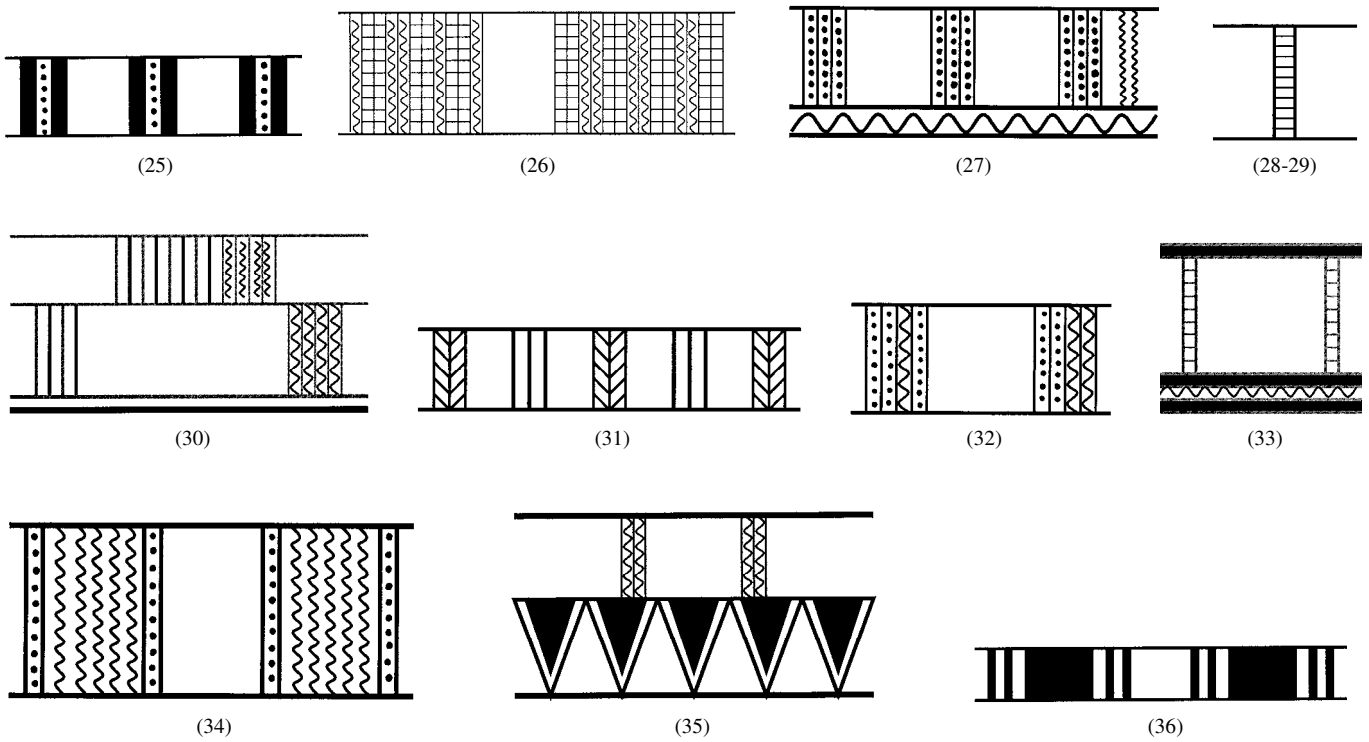


Fig. III-13. Blank-metope Design

(25) (Beth-Shean N. Cem., fig. 36:13), Tomb 27, LB I; **(26)** (Hazor II, pl. 142:12), LB II; **(27)** (Megiddo Tombs, pl. 59:8), Tomb 36B, LB II; **(28)** (Beth-Shean N. Cemetery, fig. 36:12), Tomb 27, LB I; **(29)** (Beth-Shean N. Cemetery, fig. 37:16), Tomb 27, LB I; **(30)** (Lachish II, pl. 49B:262), Structure II, LB IIA; **(31)** (Hazor II, pl. 133:14), LB II; **(32)** (Hazor I, pl. 86:10), LB II; **(33)** Beth-Shean, (Mullins, 2002, pl. 40:1), Stratum R1a, LB IIA; **(34)** (Jericho 4, pl. 35:5), LB I; **(35)** (Gibeon-Cem, fig. 8:26), LB; **(36)** Beth-Shean, (Mullins, 2002, pl. 17:8), Stratum R2, LB IA.

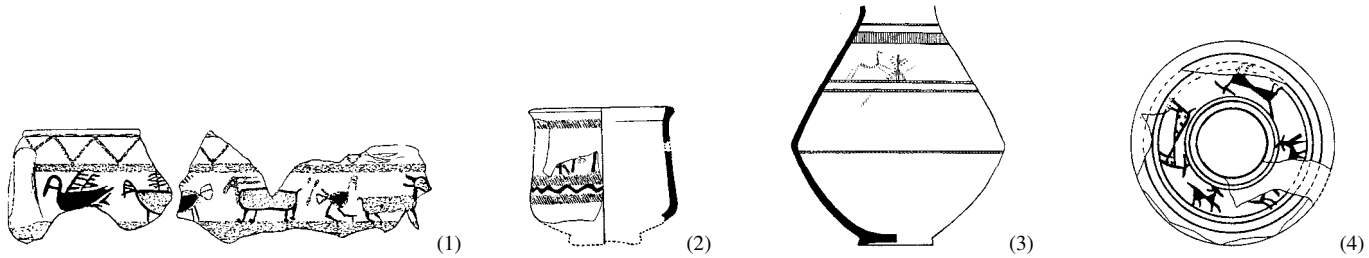


Fig. III-14. Frieze Design

(1) (E. Gezer II, fig. 337), "Second Semitic Period"; **(2)** (Hazor I, pl. 124:4), LB I; **(3)** (Lachish IV, pl. 85:991), Tomb 6007, LB IIB; **(4)** (Hazor III-IV, pl. 237:10), LB IIA.

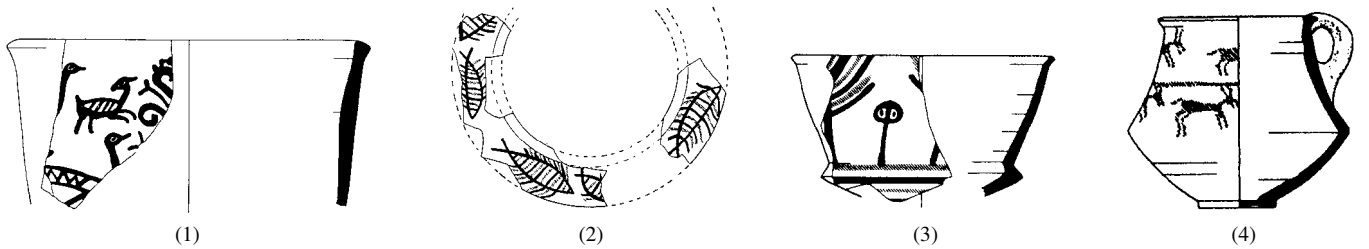


Fig. III-15. Free-style Design

(1) (Hazor III-IV, pl. 267:13), LB I; **(2)** (Hazor III-IV, pl. 289:4), LB I; **(3)** (Hazor V, fig. II.21:7; 28:7), Stratum 8, LB I-IIA; **(4)** T. Rumeideh in Hebron, (Peleg & Eisenstadt, 2004, pl. 3:11), LB II, burial cave.

III-1.6. Circle Designs

For most vessel types, the best place for decoration is the outer surface of the upper body, since it generally provides a large area with high visibility. The bulk of painted Canaanite pottery vessels bear the main decorations on the upper portions of their bodies.

However, the outer surface of the body is not always the best place for the decoration, especially in the cases of some open-vessel types, such as bowls and chalices. In these types of vessels, the main decoration is almost always found in the circular interior where an outer circle usually encloses the decorated area. Thus, the overall decoration is inevitably affected by the spatial limitation of this circular area. The present work calls this design the "circle design." Although they are closed vessels, the decorated lentoid flasks also represent circle designs. In a lentoid flask, the main decoration is found on the two circular sides of the body. A circle usually encloses each decoration.

Most of the motifs occurring in circle designs are also common in non-circular designs. The only exception is the concentric circle, which is one of the most commonly-occurring motifs in circle designs on local pottery; it does not appear in the non-circular designs of the LB and Iron I, except in one isolated example found on a LB IIB or Iron IA jar from Tel Qashish (Fig. III-10:6; T. Qashish, fig. 125). However, in the MB II the situation is reversed. That is to say, the concentric circle is common in non-circle designs (cf. Figs. III-28:2, 12, 13 & 15), while it is almost unknown within circle designs.

A similar situation is also observed in the case of the spiral (cf. Figs. III-28:14 & 16; II-96:1). It is also noteworthy that the wheel-shaped pattern appearing on a MB II vessel, probably a jar (Fig. III-28:11), also occurs in the circle design on an Iron IA lentoid flask (Fig. III-23:2).

The cross-in-circle motif appears on the interior of a MB IIA bowl from Tell Beit Mirsim (Fig. III-28:18; T. Beit Mirsim IA, pl. 5:5; cf. Amiran, 1969: 91 & pl. 25:2). The same motif also occurs on a handle-less jar and on the interior of a bowl from a cemetery near Tel Aviv harbor (Figs. III-28:19-20). These two vessels are dated to the end of the MB II (Kaplan, 1955: 6). In later periods, the cross-in-circle appears as a circle design on lentoid flasks, bowls, and chalices, rather than a motif in non-circular designs.

All of these examples seem to indicate a change in location of various circular motifs (or patterns), such as concentric circles, spirals, wheel-shaped patterns, and cross-in-circles, occurring on local MB II vessels. These motifs gradually disappear from vessels, such as jars and juglets, which have only non-circular areas for decoration, but they continue to appear in later periods (the LB and Iron I) on those vessels with circular surfaces, such as bowls, chalices, and lentoid flasks, thereby turning themselves into circle designs.

There was also an important change in the use of the concentric circle motif during the beginning of the LB. Since this period, in many of the circle designs, the concentric circle is divided into two or three groups of circles. Each group consists of one or more circles that are different in size from each other; the outer circle is always larger than the inner one. The outer circles and the inner ones are usually connected by groups of various geometric motifs, each of which is confined by parallel lines. As a result, several partitions are created between the groups of circles (cf. Figs. III-16:2 & 4-5; III-17:1-7; III-18:1-4). Sometimes these partitions are filled in with natural motifs (cf. Figs. III-16:3-4).

Therefore we can interpret such a circle design to be a metopic structure (cf. Fig. III-16:3a-c & 4a-b). In such a structure, the partitions exactly correspond to the metopes, the geometric motifs between parallel lines to the triglyphs, and the circles to the horizontal stripes or bands (cf. Figs. III-16:1a-c).

Regarding the design on a LB IIA lentoid flask from Hazor (Fig. III-16:5; Hazor II, pl. 130:14), Amiran describes how the concentric circles were used to form a metopic structure on a circular surface.

> *"...here the concentric circles have been adapted to the metope style prevailing in the period, and the resulting decoration consists of both concentric circles and metopes"* (Ibid: 166).

It is evident that the metopic structure, which became popular in Canaanite pottery paintings since the LB I onward, was also applied to the circle design. Thus, from now on, the present work will call it the *metopic circle design Type1*. This type of metopic circle-design has two sub-types; one includes natural motifs, while the other has blank-metopes. Chronologically, the first sub-type seems to have appeared later than the second one.

The vessels represented in Figs. III-16:3-4 demonstrate the best examples of the metopic circle-design Type1, which includes natural motifs. The blank-metope structure applied to the circle design is well represented by the examples in Figs. III-16:5-6 & III-17:1-7. This structure is also found in a Cypro-Phoenician vessel (Fig. III-18:3).

There is another type of metopic circle-design in which the circular surface is usually divided into three partitions by three (groups of) radiating wavy-lines (Figs. III-19:8-15 & 18), or into two partitions by a single wavy line (Figs. III-19:1 & 3-7). Sometimes, it is divided into four partitions by two intersecting (wavy-) lines (Figs. III-19:2 & 16-17). In general, these partitions are adorned with natural motifs such as trees and animals; in other cases, they

may be blank (Figs. III-20:1-5). The inner circles are omitted in this design; this omission is the most important feature of the second type, which distinguishes it from the first.

When she discussed the decorations found in the interiors of three bowls from Lachish (Figs. III-19:12-13; Lachish IV, pl. 72:630; Lachish II, pls. 41:117 & 125), as well as the decoration on the body of a lentoid flask from Hazor, Amiran did not distinguish between the two different types of metopic circle-design, (Fig. III-16:5; Hazor II, pl. 130:14):

> *"The division of the inner surface of the bowl into three areas, such as is frequently seen in this period, should be regarded as an application of the metopic division to hemispherical surface. The triglyphs dividing such surfaces into metopes confirm this interpretation, as they resemble closely the triglyphs used in the usual metopic bands"* (Amiran, 1969: 161).

It is possible that the second type is the result of directly applying the metopic division to a circular surface, but that does not seem to be the case. Rather, it may be that it merely represents variations of the crossing (wavy-) lines or radiating wavy lines, which are combined with natural motifs. In fact, we have many examples of the X-shape, cross or crossing (wavy-) lines covering a circular surface (see Figs. III-21:1-5), and some of them date back to the MB II (Figs. III-28:9, 18, & 20). These motifs (or designs) apparently come from local traditions (cf. Figs. III-28:19-20; Kaplan, 1955: figs. 1:1 & 4:11), and it seems that they did not originally represent the blank-metope structure.

I have noted that the crossing (wavy-) lines or radiating wavy lines often combine with natural motifs in the later periods (particularly the LB IIB and Iron IA). In my judgment, this is a result of the influence from metopic designs including natural motifs, as can be seen in the case of the metopic circle-design Type1. It is probable that the partitions created in the circular area by the crossing (wavy-) lines or radiating wavy lines, were filled with natural motifs because of the influence of the metopic design, which was very popular during the LB and Iron I.

Thus, on the basis of this reasoning, the present work refers to this design as the *metopic circle-design Type2*. Examples of this type are represented in Figs. III-19 & 20. As in the case of Type1, Type2 also has two sub-types; one includes natural motifs (Figs. III-19:1-18), and the other is a blank-metope (Figs. III-20:1-5). These designs are distinct from the X-shape or cross covering a circular surface (Figs. III-21:1-5); they are also distinct from crossing lines combined with various other geometric motifs (Figs. III-21:6-9). Chronologically, they occur mostly frequently between the LB II and Iron IA, which is somewhat later than the blank-metopic circle-design Type1.

In addition to the metopic structure, we can also find various geometric friezes that are adjusted for circular surfaces; some examples are represented in Figs. III-22:1-4. Three of these examples represent the geometric frieze Type C (zigzag) (nos. 2-4), while the other example is a Type A (no. 1). In no. 4, the main part of the design is a geometric frieze Type C, while the frieze on the outer edge is divided into several metopes. The design in Fig. 23:1, the main part of which bears two Type C friezes, can be regarded as a geometric-frieze design, although its center is occupied by a crossing-line motif.

The rounded ladder-shape (sub-type 45-5/4: Mgb=Ln-ladder shape/rounded) in Fig. III-23:2 forms the main part of the design on the Iron IA lentoid flask from Tell Jatt. This is also a geometric-frieze design. A similar design occurs on a spoon-mouthed lentoid flask (Fig. III-23:3). The design found on the interior of a LB I bowl from Lachish is apparently metopic (Fig. III-23:4). However, it is noteworthy that the composite geometric pattern used as a frame motif on the outer edge of this metopic circle-design is very similar to the upper geometric-frieze of the design on a Philistine krater (Fig. III-23:5).

A jug-flask of Cypro-Phoenician traditon from Stratum VI at Megiddo bears a kind of geometric-frieze design. However, it shows a remarkable difference in style from that of the Canaanite tradition (Fig. III-23:6). Some of the geometric circle-designs are classified into the miscellanea group. In these designs, which consist of various motifs combined together, it is difficult to distinguish the central portion (Figs. III-24:1-4). In the circle design on the interior of a bowl from Beth-Shemesh, which seems to be a local vessel, the central element is the Maltese cross (Fig. III-24:5). It is doubtful that this motif belongs to the Canaanite repertoire (cf. Figs. III-24:6-7), even though it is based on the combination of two double-triangles, which are common in Canaanite and Near Eastern pottery paintings.

In several circle designs, natural motifs appear in the free style, as represented in Figs. III-25:1 & 3. In the design in Fig. III-25:4, the natural motifs are arranged along the ring-shaped space between the inner and outer circles. Apparently, this structure represents a frieze adorned with natural motifs. Similar arrangements of natural motifs are also found in the designs in Figs. III-25:2, 4-5, & 6-8, although the frieze is not clearly defined by any circles in these designs.

As for the animals depicted on the sherd in Fig. III-25:9, it is not difficult to assume that they are arranged along a circle; this portion is certainly a frieze. However, the main problems with this example are that it is difficult to determine the overall structure of the design, and the frieze is located on the edge.

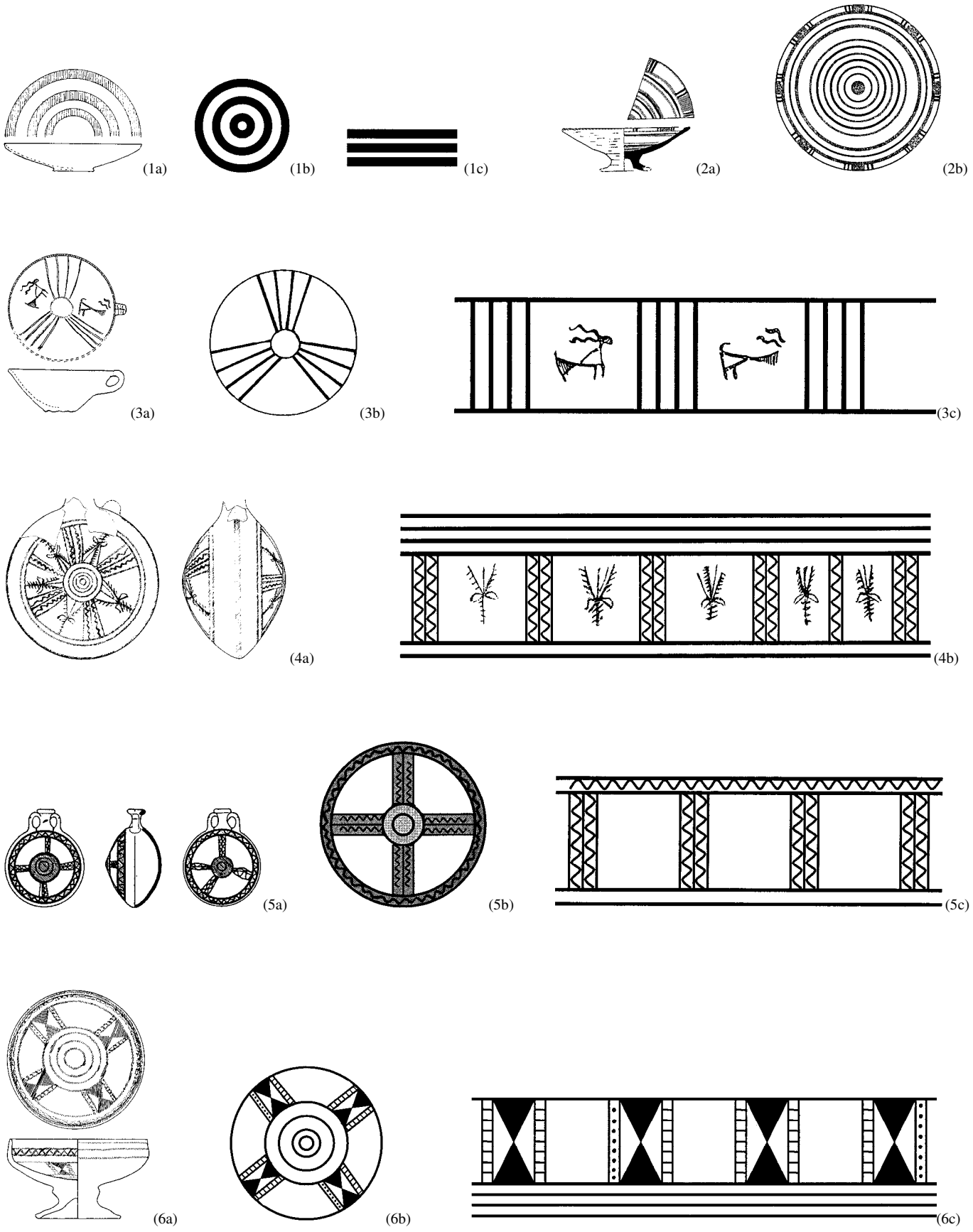


Fig. III-16. Concentric-circle Design (1-2) and Metopic Circle-design Type 1 (3-6)

(1) (Lachish II, pl.37:1), Structure I, LB I; **(2)** Beth-Shean, (Mullins, 2002, pl. 2:1), Stratum R2, LB IA; **(3)** (Lachish II, pl. 46:216), Structure III, LB IIB; **(4)** (Ashdod V, fig. 23:8), Stratum XIII, Iron IA; **(5)** (Hazor II, pl. 130:14), LB II; **(6)** (T. Deir 'Alla-LBAS, fig. 7.15:6), Phase D, LB.

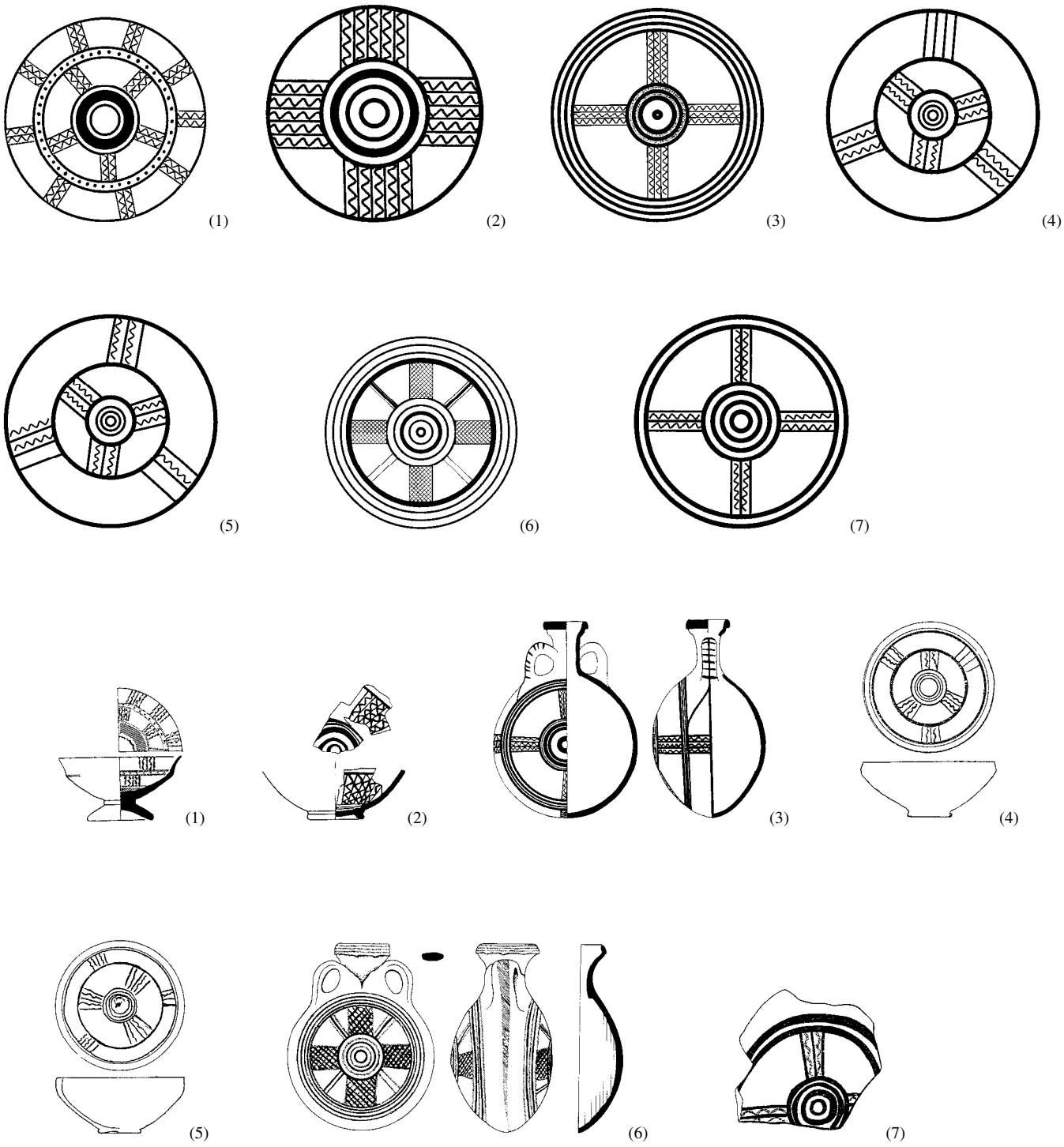


Fig. III-17. Circle Design: metopic circle-design Type 1 (blank)

(1) Beth-Shean, (Mullins, 2002, pl. 2:2), Stratum R2, LB IA; **(2)** Ashdod I, fig. 17:4, Stratum 3 (XVI), LB IIA; **(3)** (Megiddo II, pl. 70:9), Stratum VIIA, LB IIB-Iron IA; **(4)** T. Jemmeh, (Gerar, pl. 50:21j); **(5)** T. Jemmeh, (Gerar, pl. 63:31); **(6)** T. 'Eitun, (Tszaferis & Hess, 1992, fig. 3:1), LB IIB; **(7)** (E. Gezer III, pl. 186:8).

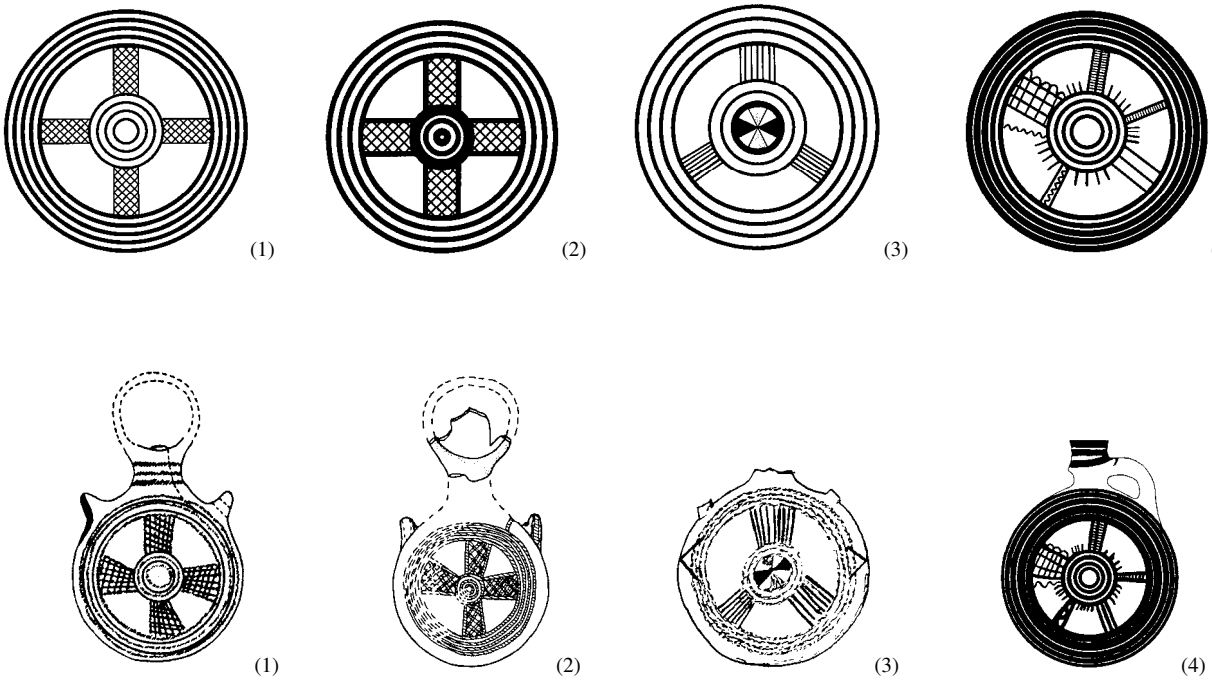


Fig. III-18. Circle Design: metopic circle-design Type 1 on some Iron IB vessels

(1) (Megiddo II, pl. 86:11), Stratum VI, Iron I; **(2)** (Yoqneʿam II, fig. I.24:2), Stratum XVII, Iron IB (the 2nd half of the 11th cent. BCE); **(3)** (E. Gezer III, 85:4), Tomb 59; **(4)** (Megiddo II, pl. 86:3), Stratum VI, Iron IB, Cypro-Phoenician.

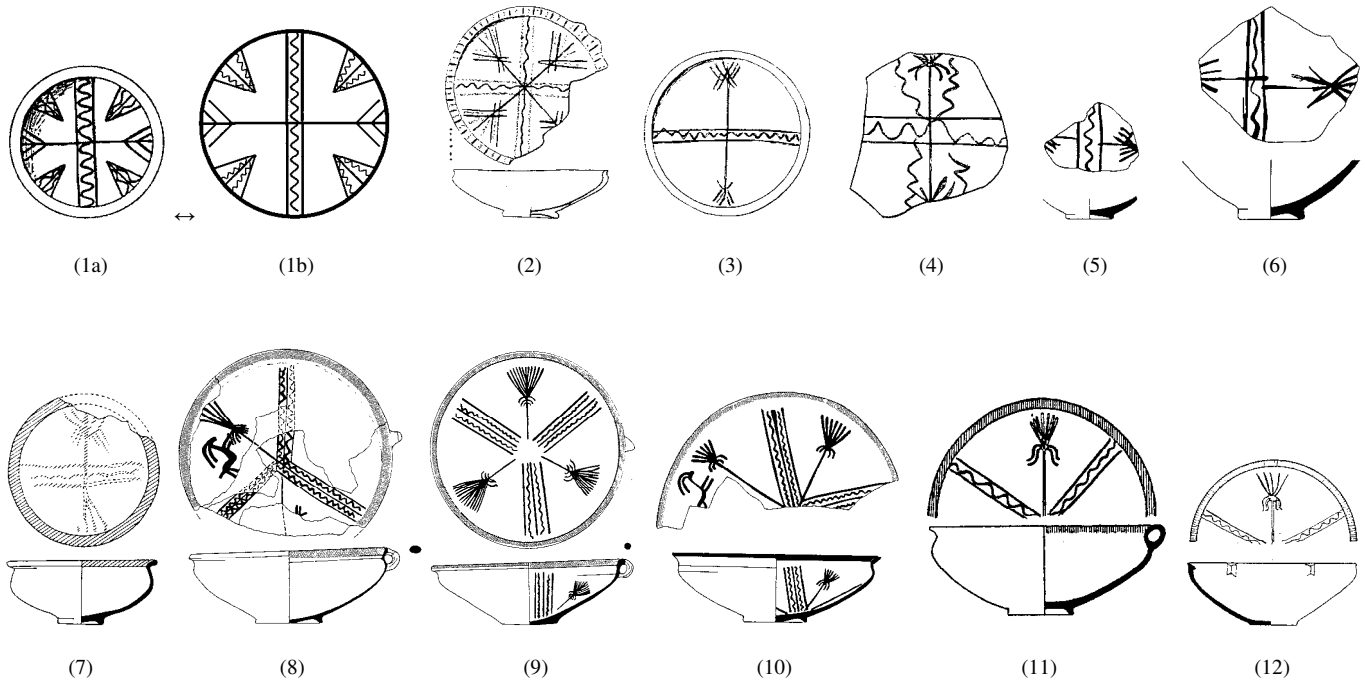


Fig. III-19. Circle Design: metopic circle-design Type 2 including natural motifs

(1a-b) (E. Gezer II, fig. 347 left), "Second Semitic Period"; **(2)** (E. Gezer III, pl. 173:4), "Fourth Semitic Period"; **(3)** (E. Gezer III, pl. 173:6), "Fourth Semitic Period"; **(4)** (E. Gezer III, pl. 167:10), "Third Semitic Period"; **(5)** (Gezer IV, pl. 22:7), Stratum 6C/B (XIII), Iron IA; **(6)** (Gezer IV, pl. 32:12), Stratum 6A (XIII), Iron IA; **(7)** (Gezer IV, pl. 38:9), Stratum 5C (XII), Iron IA; **(8)** (Lachish-RAE, fig. 19.40:1), Level VI, Iron IA; **(9)** (Lachish-RAE III, fig. 19.30:10), Area S, Level VIIA, LB IIB; **(10)** (Lachish-RAE III, fig. 19.34:4), Area S, Level VIIA, LB IIB; **(11)** (Lachish IV, fig. 2:17), NE Level VI, Iron IA; **(12)** (Lachish IV, pl. 72:630), Tomb 571 (the end of the FT. Structure III period to early Iron I).

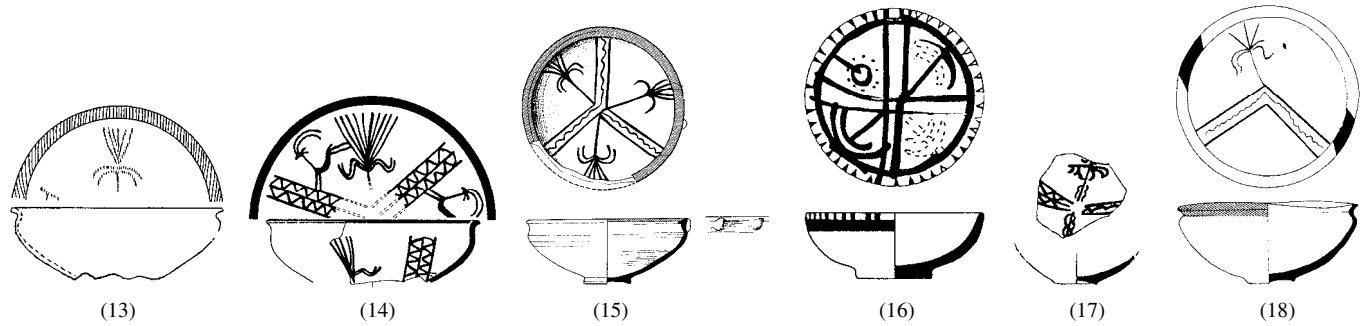


Fig. III-19. Circle Designs: Metopic Circle-design Type 2 including Natural Motifs

(13) (Lachish II, pl. 41:125), Structure III, LB IIB; **(14)** (Lachish V, pl. 39:11), Stratum VI, Iron IA; **(15)** (Ashdod VI, fig. 3.5:12), Stratum XIII, Iron IA; **(16)** (Gibeon-Cem., fig. 9:8), Tomb 10B, LB II (on the basis of the vessel type: see Gibeon-Cem. p. 14); **(17)** (Megiddo III, fig. 10.3-12), LB Gate; **(18)** (Gezer-BIAT, pl. 2:11), Tomb 1.

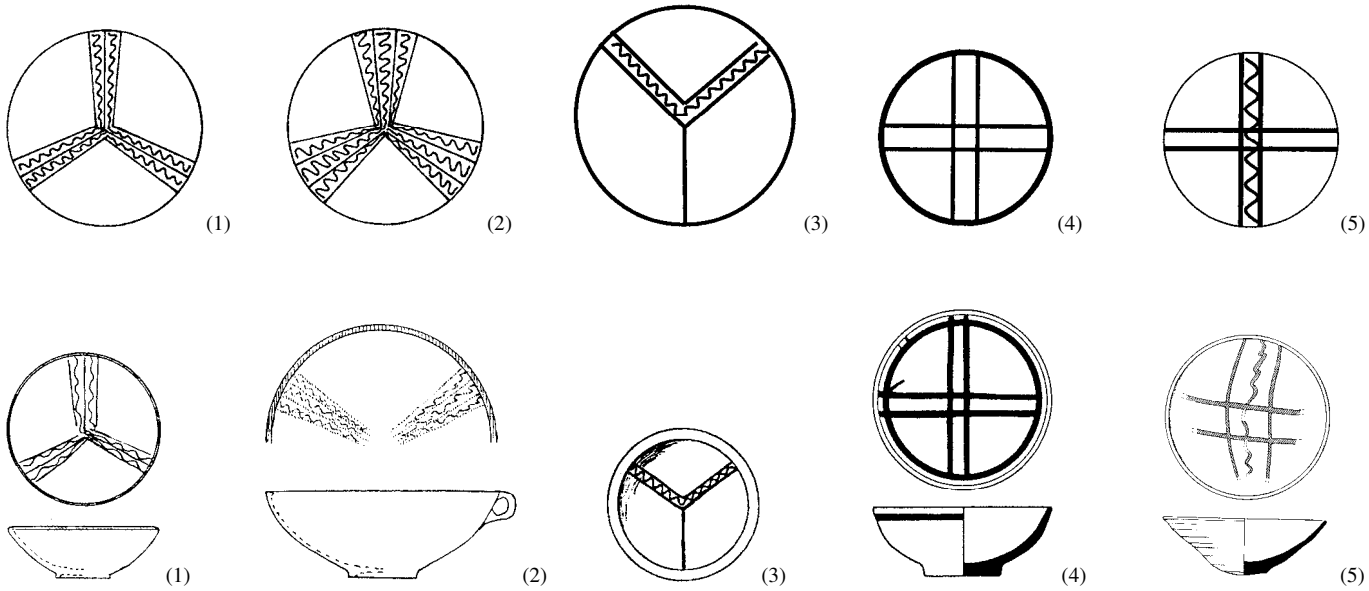


Fig. III-20. Circle Designs: Metopic Circle-design Type 2 (blank)

(1) (Lachish II, pl. 37:27), Structure III, LB IIB; **(2)** (Lachish II, pl. 39:69), Structure III, LB IIB; **(3)** (E. Gezer II, fig. 347 right), "Second Semitic Period"; **(4)** (Gibeon-Cem, fig. 14:1); **(5)** (T. B. Mirsim-Cem., fig. 2.29:17), Tomb 100, LB II.

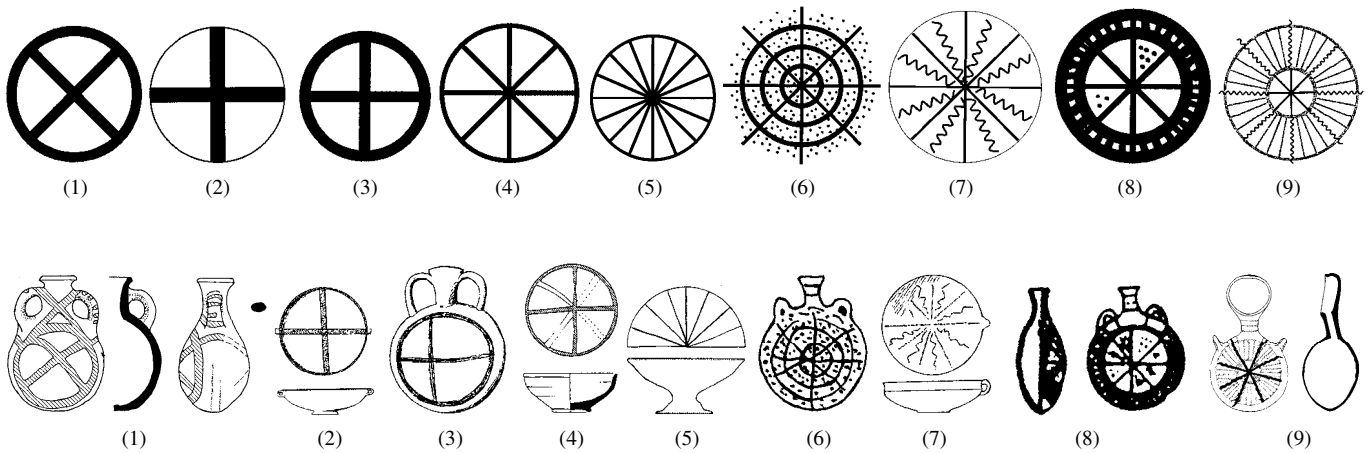


Fig. III-21. Geometric Circle-design: X-shape (1), cross shape (2-3), crossing lines (4-5), and crossing lines combining with other motifs (6-9)

(1) (T. Batash-Timnah III, pl. 60:25), Stratum VIA, LB IIB-early Iron IA; **(2)** E. Gezer III, pl. 61:16, Tomb 1, LB; see also E. Gezer III, pl. 172: 23), "Fourth Semitic"; **(3)** (E. Gezer III, pl. 172:23), "Fourth Semitic Period"; **(4)** T. B. Mirsim-Cem., fig. 2.31:51, Tomb 100, LB II; **(5)** Lachish II, pl. 46:208, Structure II, LB IIA; **(6)** Amman, (Dajani, 1965, fig. 16-3rd from the left in the 2nd row), Jabal Nuzha Tomb 2, LB IIB-Iron IA; **(7)** T. Jemmeh, (Gerar, pl. 51:26j); **(8)** Amman, (Dajani, 1965, fig. 17:49), Jabal Nuzha Tomb 2, LB IIB-Iron IA; **(9)** (Megiddo II, pl. 74:16), Stratum VIB, Iron IA.

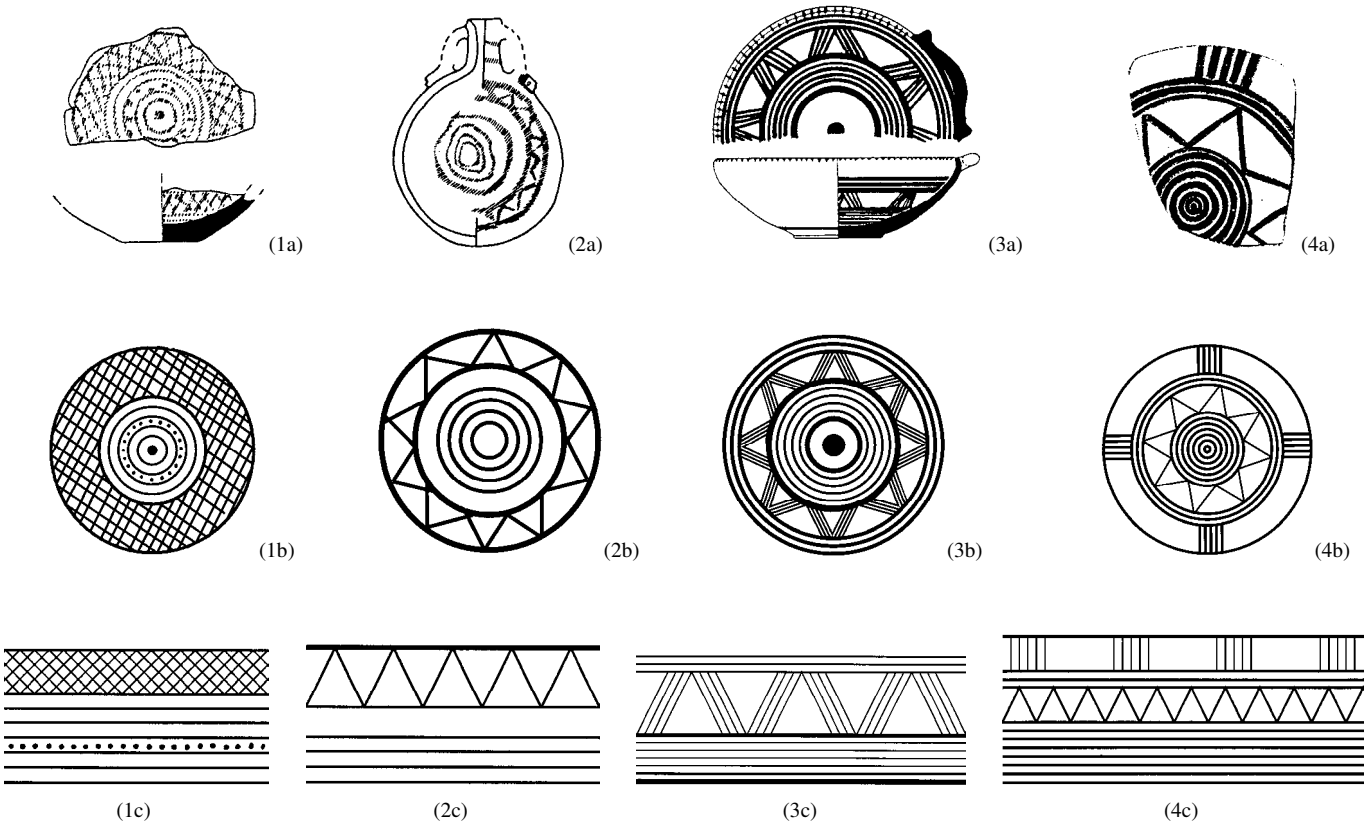
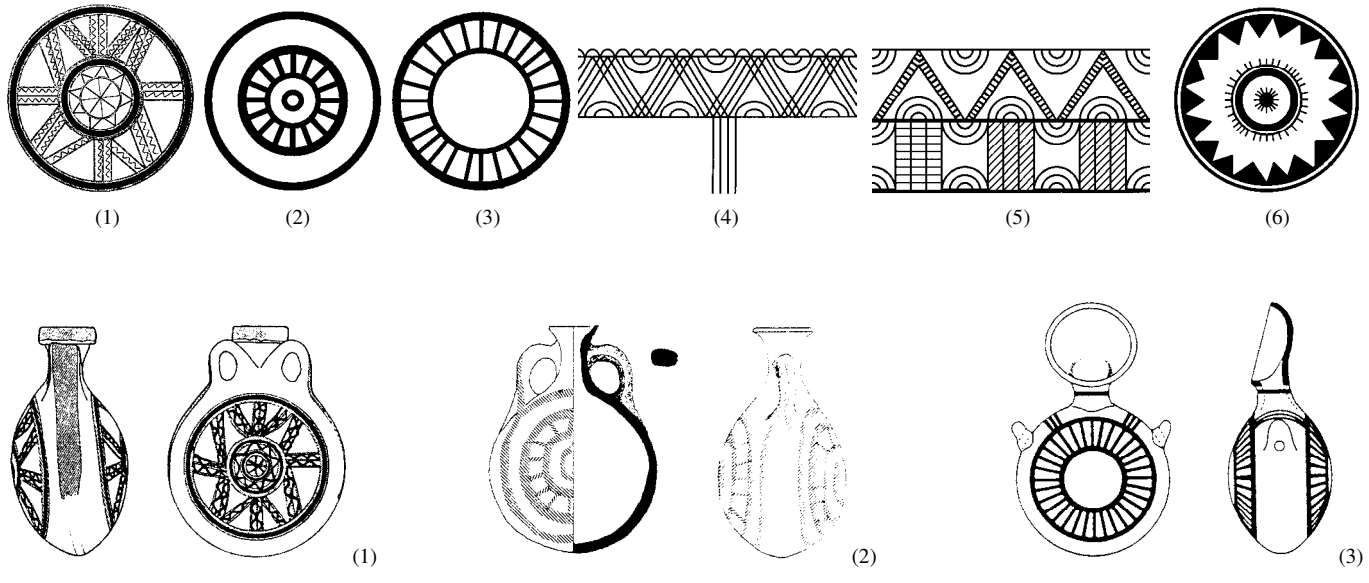


Fig. III-22. Geometric-frieze Structures in Circle Designs

(1) Beth-Shean, (Mullins, 2002, pl. 2:5), Stratum R2, LB IA; **(2)** (T. Deir 'Alla-LBAS, fig. 4.15:28 right), Phase E; **(3)** (Megiddo II, pl. 74:11), Stratum VIB, Iron IA; **(4)** (E. Gezer III, fig. 159:12), "Third Semitic", LB I-pre-Philistine Iron IA.



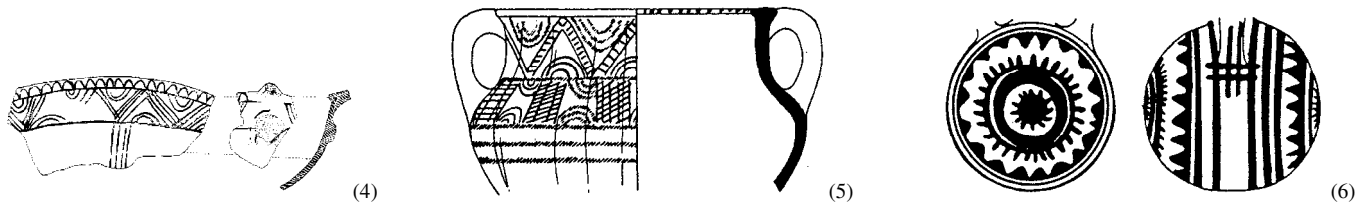


Fig. III-23. Geometric Friezes in Circle Designs

(1) (Ashdod II-III, fig. 82:1), Stratum 7 (XIV), LB IIB; **(2)** T. Jatt, (Yannai, 2000, fig. 11:123), Tomb 7, Iron IA; **(3)** (Megiddo Tombs, pl. 68:10), Tomb 39, Iron I; **(4)** (Lachish II, pl. 62:7), Structure I, LB I; **(5)** (Megiddo II, pl. 85:5), Stratum VI, Iron I, Philistine Ware(?); **(6)** (Megiddo II, pl. 86:10), Stratum VI, Iron IB, Cypro-Phoenician jug flask.

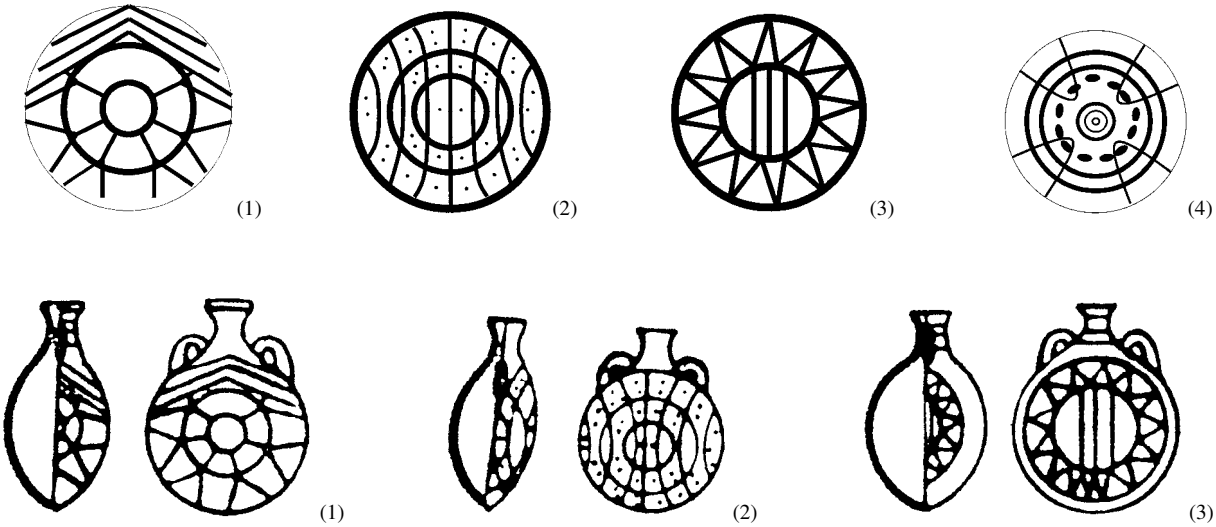


Fig. III-24. Geometric Circle Designs: Miscellanea (1-4); Maltese Cross in Circle Designs (5-7)

(1) Amman, (Dajani, 1965, pl. 17:50), Jabal Nuzha Tomb 2, LB IIB-Iron IA; **(2)** Amman, (Dajani, 1965, pl. 17:46), Jabal Nuzha Tomb 2, LB IIB-Iron IA; **(3)** Amman, (Dajani, 1965, pl. 17:45), Jabal Nuzha Tomb 2, LB IIB-Iron IA.

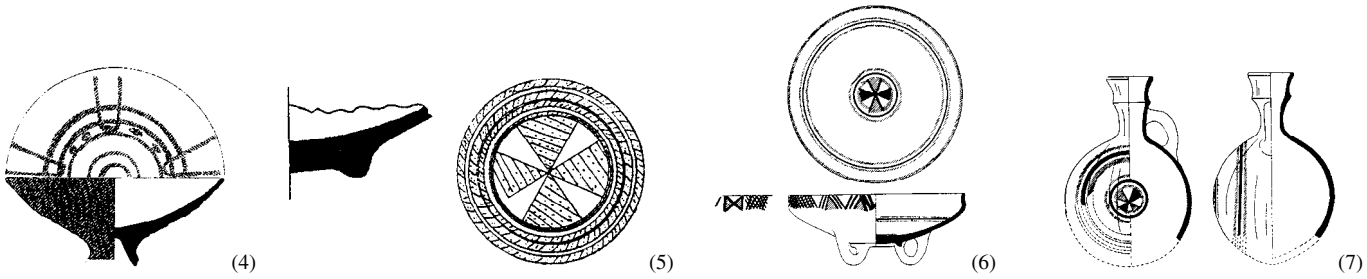


Fig. III-24. Geometric Circle Designs: miscellanea (1-4); Maltese cross in circle designs (5-7)

(4) T. Jatt, (Yannai, 2000, fig 2-34), Tomb 7, LB I, scale 1:10; **(5)** Beth-Shemesh, (Ain Shems IV, pl. 58:20); **(6)** (Megiddo II, pl. 74:10), Stratum VIB, Iron IA; **(7)** (Megiddo II, pl. 80:3), Stratum VIA, Iron IB.

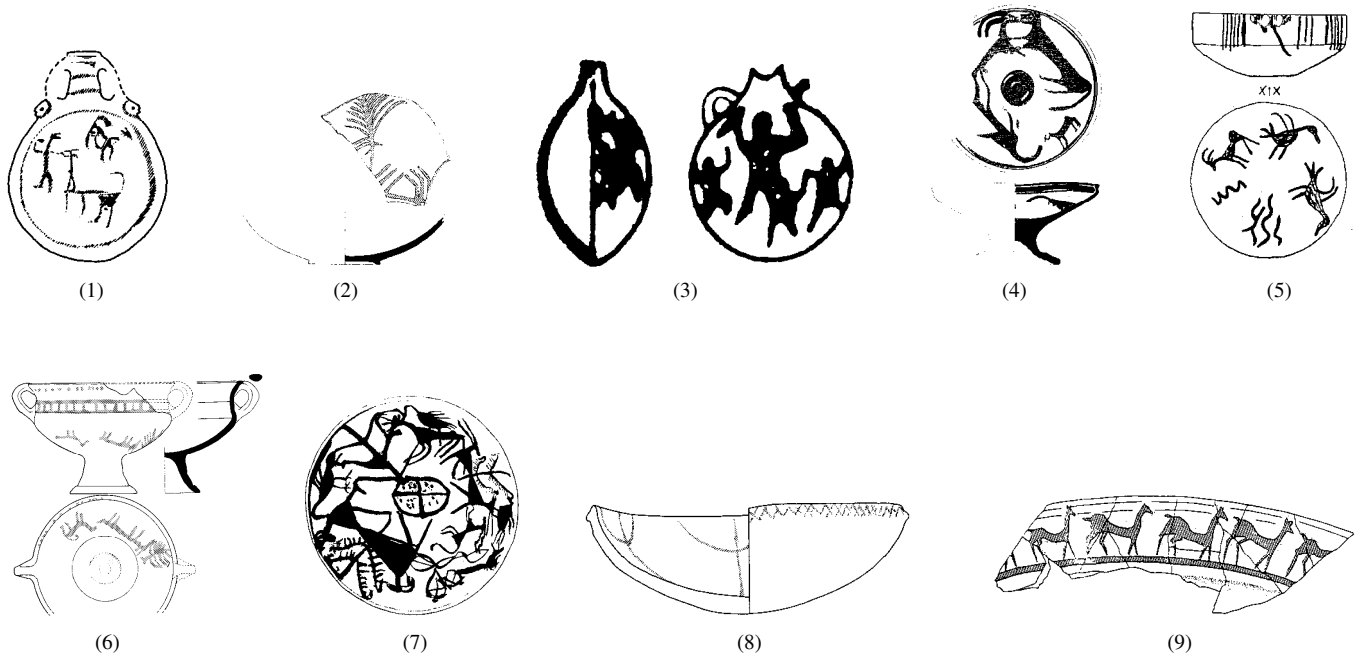


Fig. III-25. Mnc in Circle Designs: Free-style Structures and Frieze Structures

(1) (T. Deir 'Alla-LBAS, fig. 4.15:28 left), Phase E; **(2)** (T. Beit Mirsim-Cem, fig. 2.30:36), Tomb 100, LB II; **(3)** Amman, (Dajani, 1965, pl. 17:44), Jabal Nuzha Tomb 2, LB IIB-Iron IA; **(4)** (T. Mevorakh, fig. 6:1), Stratum XI, LB I; **(5)** T. el-Far'ah (S), (Beth Pelet II, pl. 83:18G7, 978), T. 978, LB IIB-early Iron IA; **(6)** T. Gedor, (Ben-Arieh, 1981: fig. 2:4), LB II; **(7)** Beth-Shemesh, (Ain Shems II, pl. 19 above), Cemetery T. 11, LB IIB; **(8)** (T. Deir 'Alla-LBAS, fig. 4-14:6), LB, Phase E; **(9)** Beth-Shean, (Mullins 2002, pl. 25:top; cf. FCTBS II:I, pl. 71A:2, "Thuthmose III"), Stratum R1b, LB IB.

III-2. SOURCES OF DESIGNS

The design structures discussed above are not Canaanite inventions, since most of them also exist in other pottery groups of the ancient Near East. Rather, it is assumed that those occurring in the Canaanite pottery painting tradition of the LBI and Iron I came from other sources, such as preceding or contemporary pottery groups. The most probable sources for these designs are Bichrome Ware, Chocolate-on-White Ware, and the local pottery of the MB II.

Chronologically, the first two source groups were prominent during the end of MB II and LB I, which roughly overlaps the early stage of the Canaanite pottery painting tradition. The good quality and manufacturing techniques, which characterize each of these pottery groups, indicate that they were designed for use by the upper classes of Canaanite societies during the period.

Many of the decorative elements from these contemporary pottery groups were incorporated into the local Canaanite painted vessels. The metope design including natural motifs seems to be one of these examples. It is necessary to note that the metope design is common on Bichrome Ware and Chocolate-on-White Ware, although each group has its own preference for specific motifs that fill the individual metopes.

The simple-stripe design and the geometric-frieze design Type A are most popular in the local types of MB II in Canaan, although they are also visible on both Bichrome Ware and Chocolate-on-White Ware.

III-2.1. Bichrome Ware

In Bichrome Ware, the metope design including natural motifs generally appears on kraters and jugs. The metopes are usually filled with faunal motifs depicting birds, fish, and quadrupeds, and rarely feature floral or abstract motifs (Figs. III-26a:1-3; III-26b:5 & 12-13; probably Hein, 2001: fig. 1:1). It is interesting that the "tree of life" motif is also found in this group (Figs. III-26a:2 & III-26b:5; possibly Hult, 2001: 205 & pl. II:3:7). However, it is not as popular on Bichrome Ware as it is on Canaanite pottery paintings (Amiran, 1969: 161).

As mentioned above, most of the other design structures also occur on Bichrome Ware. The metopes on the jugs are often filled with diagonal lines (Fig. III-26a:4); sometimes the metopes are left blank (Figs. III-26b:6-7). The simple-stripe design appears on some goblets (Fig. III-26b:8). The circle design (Fig. III-26b:9) and the frieze design, though they are rare, do occur on other vessels (Fig. III-26b:10).

It is noteworthy, however, that the decorations on some Cypriot types of Bichrome Ware, which are often called "Cross Line Style," differ entirely in the design structure from those on Canaanite pottery vessels (Fig. III-26b:11, for "Cross Line Style," see Epstein, 1966: 83-87 & fig. 6).

Chronologically, Bichrome Ware first appears in the late MB II, and flourishes in the LB I, as attested by the vessels from Strata X and IX at Megiddo (Amiran, 1969: 154). It is important to note that at Megiddo, the metope design including natural motifs appears for the first time and only appears in Stratum IX dating to the LB I. The Bichrome vessels (mostly jugs) from Stratum X are only decorated with geometric motifs, which are arranged in geometric-metope or blank-metope structures (cf. Megiddo IV: 185).

The situation is similar at other sites outside of Canaan. Bichrome Ware bearing the metopic decoration including natural motifs appears later (LB I) than the blank-metope or geometric-metope designs (MB II); as such, it is sometimes called an "innovative style" or "pictorial style" (cf. Artzy, et al., 1975: 134; Karageorghis, 2001: 149; Bietak, 2001: 177; Hult, 2001: 205-206; Fischer, 2001: 226-228 & figs. 1-2).

In Canaan, the blank-metope structure appears on some local vessels from the MB II context. The metope design including natural motifs begins to occur on local vessel types somewhat later than on Bichrome Ware; it flourishes in the LB IIA and reaches its zenith in the LB IIB (see Figs. III-28:6 & 10). At some sites, The metope design including natural motifs first appears in the LB I strata: Stratum R2 at Beth-Shean (Mullins, 2002: pls. 4:5; 5:13; 11:4; & 17:11); Stratum VIIB at Tel Qashish (T. Qashish: fig. 100:13); Stratum VIII at Timnah/Tel Batash (T. Batash-Timnah III: pls. 25:4 & 31:1); LB Phase A at Tell Deir 'Alla (Tell Deir 'Alla-LBAS: fig. 7.2:17), and Stratum VIII at Tel Dan (Biran, 1994, ills. 83:3 & 87:3).

At many other sites, this metope design is first found in the LB IIA strata: Megiddo (Stratum VIII, Megiddo II: pls. 58:1-2), Lachish (Structure II of the Foss Temple, pls. 47:229; 48:246; 49:260), Ashdod (Stratum XVI, Ashdod II-III: fig. 36:1), and Gezer (Stratum XVI, Gezer I: pls. 29:1, 10, & 24). As previously mentioned, the metope design including natural motifs became most popular in Canaanite pottery paintings during the LB IIB.

This may indicate that the metope design including natural motifs in Canaanite pottery paintings began to flourish only after Bichrome Ware declined. In Canaan, this design is not found in any pottery group before the Bichrome Ware era. However, although there are distinct differences between their motifs, styles of depiction, and quality, most of the other design structures found in Canaanite pottery paintings from the LB and Iron I also occur on Bichrome Ware pottery.

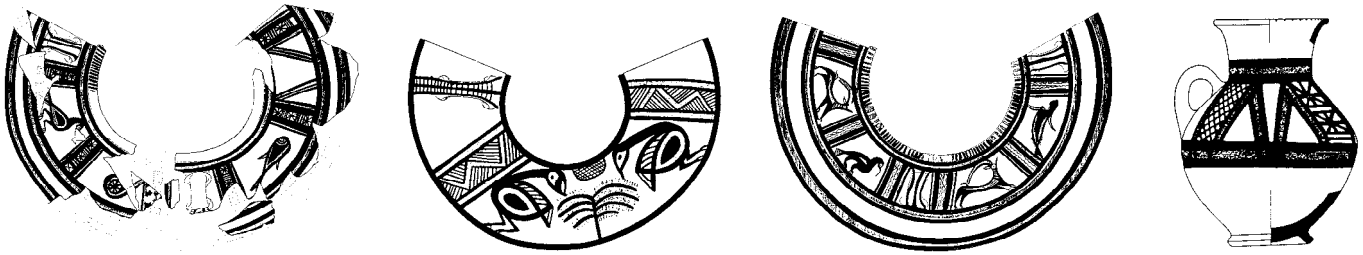
Thus, the metope design including natural motifs seems to reflect an inspiration (or influence) from Bichrome Ware. This inspiration is also seen in several combinations of geometric motifs, which are used as frames in the design structures of Canaanite pottery paintings.

The use of two colors, red and black (namely bichrome), is also common in the local Canaanite pottery paintings from the LB I-IIA, while it's number of occurrences significantly decreases during LB IIB and Iron I. Stylistically, however, the Canaanite bichrome is comparatively crude. In Bichrome Ware, a single red band is generally outlined between two black parallel bands, and a red-colored area is usually enclosed by a black-colored one.

This distinct stylistic feature is not observed in the Canaanite bichrome-painted vessels. Rather, the opposite feature is much more common; a single black band (or line) is enclosed by two red ones (for example, see Megiddo II, pls. 49:18; 58:2-3; 65:5; Megiddo Tombs, pls. 43:11; Lachish II, pls. 46:207; 47:221-222; 48:243-244, 246; 49:259-263, 265, 267; 50:267; 61:4; T. Batash-Timnah III, pls. 2:9; 13:18; 14:1 & 12; 19:1; 30:1; 31:3; 32:3; 42:1-2 & 4; 44:7; Beth-Shean N. Cem. figs. 2:8, 37:16; 39:20; Mullins, 2002, pls. 4:4, 9:6, 12:7, 21:5, 27:10, 29:17, 40:1, 59:11 etc). This feature is also in contrast to the Phoenician bichrome style of the Iron I, which is characterized by narrow black bands enclosing wide red bands (Gilboa, 2001: 375).

It might be that Canaanite pottery painters intentionally used these two colors in an opposite pattern in order to differentiate their style from that of Bichrome Ware. In any case, the use of two colors seems to be a result of the influence from Bichrome Ware.

If the use of two colors in the decoration of pottery was associated with the socio-political status of its consumer, then the crudeness of the Canaanite bichrome decoration during the LB, and its decrease in the LB IIB, may mean that the power of the Canaanite elites was strikingly weakened under Egyptian control.



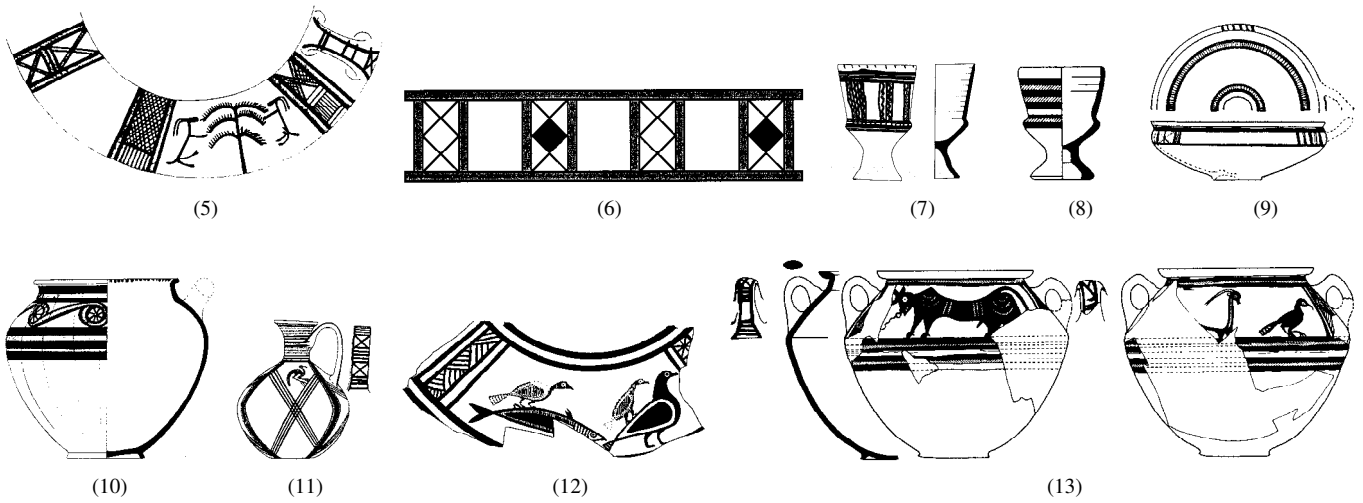
(1) (2) (3) (4)

Fig. III-26a. Designs Structures in the Bichrome Ware

(1) (Lachish II, pls. 49:256 & 58:2), the Fosse Temple Structure I, LB I; **(2)** (Megiddo Tombs, fig. 111 & pl. 46:15), Tomb 1100A, LB I; **(3)** (Lachish II, pl. 58A:1), the Fosse Temple Structure I, LB I; **(4)** (Megiddo Tombs, pl. 48:14), Tomb 1100D, LB I.

Where did the decorative elements of Bichrome Ware originate? It seems that this issue has not been yet satisfactorily answered. In the 1930s, scholars began noticing the foreign elements present within Bichrome Ware. It was W. M. F. Petrie who first labeled the Bichrome Ware as a distinct family. Petrie thought that the decorative designs and motifs on this ware (found at Tell el-'Ajjul) strongly exhibited foreign elements. He concluded that "all these are Mediterranean designs, but some may be Asiatic." In particular, Anatolia and Cyprus were mentioned as the original locations of the coloring, designs and motifs (Ancient Gaza I: 10, pls. 28-31; Ancient Gaza II: 11-12, pls. 38-40).

Later, several scholars attributed Bichrome Ware's decorative designs and motifs to an ethnic group, the Hurrians. After comparing the decorative designs and motifs on the pottery from the third stratum (*c.* 1600-1400 B.C.E.) at Tell Billa (in northern Mesopotamia) with those from Canaan and from its neighboring regions, E. A. Speiser concluded that there were stylistic similarities between them. He determined that it was the "Hurrian" culture which was characterized by those designs. According to Speiser, the "union jack," the checkerboard pattern, and the "Macalister's Amorite bird," were distinctly common to the Tell Billa pottery [49] and Bichrome Ware from Canaan (Speiser, 1933: 273-275 quoted in Megiddo Tombs: 153; for the "Macalister's Amorite bird," see Megiddo Cult: pl. 39:K).



(5) (6) (7) (8) (9)

(10) (11) (12) (13)

Fig. III-26b. Designs Structures in the Bichrome Ware

(5) above (Megiddo II, pl. 56:8), Stratum IX, scale 1:5; below (Megiddo II, pl. 48:4), Stratum I X, scale 1:5; **(6)** (Megiddo III, fig. 9.8:12), Tomb 94/F/89, LB I; **(7)** (T. Mevorakh, fig. 7:2), LB I; **(8)** (Megiddo II, pl. 55:14), Stratum IX, scale 1:5; **(9)** (Lachish II, pl. 39:60), Structure I, LB I, scale 1:10; **(10)** (Megiddo II, pl. 53:2), Stratum IX, scale 1:5; **(11)** (Megiddo II, pl. 51:6), Stratum IX, LB I, scale 1:10; **(12)** T. el-'Ajjul, (Ancient Gaza I, pl. 28:5); **(13)** T. Nagila, (Amiran, 1969, pl. 48:10; cf. Amiran & Eitan, 1964: 222, fig. 2), Stratum VI, LB I.

[49] This pottery group ("Billa Ware"), identified as the "Hurrian pottery", is also known in various other names, such as "Mitannian pottery", "Atchana Ware", "Subartu Ware" and "Nuzi Ware". The most important feature of this "Hurrian pottery" is "the white-on-dark designs", which depicts a white decoration on a dark background. The design usually consists of various geometric patterns and bird representations (cf. Alalakh: 347; Frankfort, 1970: 248-250 & footnote 38; Wilhelm, 1989: 89, figs. 27-29). The western Nuzi ware, first found and identified at Alalakh (Tell Atchana), and thus often called "Atchana Ware", is characterized by the floral motifs, which reflect Aegean influence, while the eastern type is mainly decorated with geometric motifs. "Atchana Ware" is found in Level II at Alalakh. According to Woolley, a typical design from this ware includes motifs such as "streams of water", "clusters of stylized papyrus plants", and a "formal tree with lotus-like flowers springing from what seems to be a double axe" (cf. Alalakh: 350; Postgate, et al., 1997: 55).

In regard to the origin of Hurrian culture, Speiser ruled out the possibility of the Anatolian connection; instead, he saw mostly Aegean elements in those designs and motifs. In his judgment, the Hurrians were "an Asiatic people under strong influence of a presumably European culture" (Tepe Gawra I: 161). According to Engberg, this "Hurrian" painting tradition of Bichrome Ware persisted during the LB, showing up on local Canaanite vessels in a modified form depicting "a normal and indigenous retrogression with a definite trend toward the use of lines and mere suggestion" (Megiddo Cult: 35).

Additionally, the decorative designs and motifs of the Bichrome Ware were regarded as evidence of the Hurrian immigration into Canaan. R. M. Engberg wrote the following in the excavation report of the Megiddo Tombs published in 1938:

> *"The features which distinguish the LB I period are increased with commerce with Cyprus, shown particularly in the importation of pottery; the use of "Hurrian" motifs on painted pottery of local manufacture and the two-color technique so common in their execution. Examples of such motifs have been so numerous in Palestine that it now seems necessary to view them as a sign of a separate ethnic movement"* (Megiddo Tombs: 151).

However, in 1939, after analyzing the decorative style of Bichrome Ware, Heurtley suggested that the vessels of this ware had been produced by a single person who worked at Tell el-'Ajjul; he called him "Tell el-'Ajjul Painter" (Heurtley, 1939: 21-37). Heurtley's analysis greatly affected the subsequent studies of Bichrome Ware.

In 1947, M. E. L. Mallowan published the results of his excavations at Brak and Chagar Bazar, where he attempted a synthesis of the existing Hurrian hypothesis and Heurtley's opinion. He suggested that the "bird designs" on the innovative "Nuzi Ware," which were first produced in about 1,500 BCE in order "to meet the taste and requirements of Mitanni rulers and extensively used by their Hurrian subjects," should be associated with those on the Bichrome Ware of Palestine that, he believed, had begun to appear in the early 16th century BCE (Mallowan, 1947: 20 & 239-240).

> *"Heurtley has also demonstrated that the style spread from the Palestinian mainland to Cyprus... it is certain that they were the product of a single Palestinian school which anticipated a revival of bird painting in Syria and northern Mesopotamia... For once in a way, the East borrowed from the West... The new style of white-painted Nuzu pottery was no more than a fashionable adaptation of the more naturalistic Palestinian designs... It is true that the bird designs on the Nuzu pottery are distinct from those of the Palestinian painters, but there are certain technical resemblances, including the drawing of the beak in a single line as a prolongation of the neck, the outline of head and eyes, the barred bodies and barred triangular tails... we can hardly avoid concluding that there must be some connection between the remarkable outburst of bird-painting which began in Palestine in the sixteenth century B.C., and the sudden innovation of bird designs on the Nuzu ware of the fifteenth century"* (Ibid: 239-140).

Mallowan noted that bird designs, similar to those found in Nuzi Ware, also occurred in the contemporary "coarser black on buff ware"; he concluded that both of them were inspired by the "Palestinian" Bichrome Ware (Ibid: 239; pl. 78:5-9 & 11-12). These monochrome vessels, decorated with a bird design, known as the "low-crouch running bird" style in addition to other natural motifs, were referred to by several names, such as "Younger Khabur Ware" (Hrouda, 1957; cf. Postgate, *et al*., 1997: 53-54), "Transitional Khabur-Mitannian Ware" (McEwan, *et al*., 1958: 21-24 & pls. 35:109-110 & 114; 36:116; 38:109-110, 114, & 116), and more recently "Late Old Babylonian Khabur Ware" or "Early Mitannian Khabur Ware" (cf. Postgate, *et al*., 1997: 52-54; T. Brak 1: 63-68). Through the use of these terms, stylistic differences were seen as being regional or chronological, rather than ethnic.

The excavators of Tell Fakhariya who carried out soundings at the site introduced the concept of "Transitional Khabur-Mitannian Ware". They believed that they had found at the site "a phase characterized by a pottery transitional between the Khabur and the light-on-dark Mitannian ware" (McEwan, *et al*., 1958: 21-24). This concept was based on the following assumption: natural motifs were originally unknown in the decorative tradition of Khabur Ware, but in its later stage, it began to include bird, animal, or human depictions, and finally developed into the light-on-dark Mitannian Ware. These natural motifs of late Khabur Ware were thought of as new elements introduced into the pottery only in its later stage, which roughly overlapped with the emergence of Mitannian Ware (Nuzi Ware), bearing similar bird designs.

The concept of "Transitional Khabur-Mitannian Ware" was later accepted by C. Epstein (Epstein, 1966: 150-152). In 1966, C. Epstein published a study of Bichrome Ware, in which she associated this pottery group with the Hurrians who had immigrated, with the help of their chariot-warrior nobles, from northern Mesopotamia into Canaan in the middle of the second millennium B.C.E. (Epstein, 1966). This study had originally been conducted for Epstein's Ph.D. thesis and submitted to the University of London in 1962 under the guidance of K. Kenyon, who shared the same idea of attributing Bichrome Ware to the Hurrian movement (Kenyon, 1970: 200).

In her study, Epstein interpreted the new elements, namely, the natural motifs present in "Transitional Khabur-Mitannian Ware" but absent in the preceding Khabur Ware, as evidence for the Hurrian influence on the development of this pottery family in the north. It was also suggested that the decorative motifs on Bichrome Ware were stylistically related to those occurring in "Transitional Khabur-Mitannian Ware" and in the "true" Mitannian Ware. Thus, Epstein attributed the emergence of Bichrome Ware in Palestine to the Hurrian newcomers, although she acknowledged that the ware also had many Cypriot features in both shape and decoration.

This conclusion was primarily based on the fact that "Transitional Khabur-Mitannian Ware" and Bichrome Ware occurred side by side in Levels VI-V at Alalakh, which were thought to correspond to Stratum IX at Megiddo. In addition, Epstein considered the geographical distributions of these wares, which coincided with the growing Hurrian presence in Syro-Palestine during the 16th-15th centuries BCE – their growth being estimated on the basis of historical data. Epstein came to the following conclusion:

> *"...it has been seen that at Alalakh, Levels VI-V correspond to Stratum IX at Megiddo and that it is in these levels that bichrome ware was found. At Alalakh, however, it has been shown that this was probably not locally made, while side by side with it these same levels contained another kind of pottery, likewise decorated with bird and animal motifs. But here the design elements are not in two colours, as on bichrome ware, but are carried out in a dark paint on a light ground − a scheme of decoration which is characteristic of Khabur Ware. The decorative elements themselves are, however, completely alien to the repertoire of the latter and greatly resemble those used later on Mitannian Ware, on which they are invariably depicted in a light paint on a dark ground. This pottery is thus seen to be intermediate and it has been termed Transitional Khabur-Mitannian Ware... It is... at Alalakh where it occurs side by side with bichrome ware in Levels VI-V, that Transitional Khabur-Mitannian Ware is seen to represent a distinct stage in the ceramic development... This is a period of considerable growth of the Hurrian element in the population, which had been steadily increasing since the seventeenth century − if not earlier. Thus there is every justification for attributing the introduction of hitherto unknown and very distinctive decorative motifs on pottery constituting a completely new departure from the long-accepted ceramic tradition, to the presence of this new ethnic element, whose growing influence − especially in the cultural sphere − was contemporaneously making itself felt"* (Epstein, 1966: 150-151).

> *"In attempting to evaluate bichrome ware and to analyze the different sources which together gave it its specific character, the conclusion seems inescapable that the unheralded introduction of related, but differently-executed bird and animal motifs into the ceramic repertoires of the north and of sixteenth century Palestine cannot but be connected with the advent of those same Hurrian elements and their absorption into the existing local population. That they brought new ideas − and not only in the sphere of ceramic decoration − seems certain... Thus, about the same time there appeared two distinctive kinds of wares both using different, but related decorative motifs: the Transitional Khabur-Mitannian Ware of Upper Mesopotamia and North Syria and the bichrome ware of Syro-Palestine"* (Ibid: 167).

In terms of decoration, however, "Transitional Khabur-Mitannian Ware" is not a well-defined pottery[50]. The similarities in decorative elements and style between this ware and Mitannian (Nuzi) Ware, which is characterized by white-on-dark designs, are very minute. In addition, Mitannian (Nuzi) Ware and Khabur Ware are so different that it does not seem likely that "Transitional Khabur-Mitannian Ware" bridges between these two pottery groups (cf. Figs. III-30 & III-31). It is true that the "low-crouch running bird" design, characteristic of the "Younger" Khabur Ware (more exactly "Late Old Babylonian" and "Early Mitannian" Khabur Ware), also occurs on some early vessels of Nuzi Ware (cf. Figs. III-30 & III-31:1-5 & possibly III-31:7-8 as well). Despite this fact, there are many other design elements of Nuzi Ware that are fundamentally different from those of late Khabur Ware (cf. Fig. III-31:6 & 9-26). The repertoire of the decorative motifs in Nuzi Ware is rich, and in its later phase, it was influenced by the Aegean tradition (Fig. III-31:26).

It is also necessary to note that Mitannian (Nuzi) Ware was luxury pottery (Postgate, *et al*., 1997: 54-55), while Khabur Ware was not. It is not reasonable to assume that the existing Khabur Ware evolved into a luxury ware through an innovation or influence by newcomers.

Bichrome Ware is certainly another luxury ware of the period. However, the significance of the assumed stylistic similarities between the bird representations in Bichrome Ware and those in early Mitannian and Nuzi Wares

[50] Instead, terms like "Late Old Babylonian Khabur Ware", "Early Mitannian Khabur Ware", and "Younger Khabur Ware", are currently used for the same pottery group, by some scholars. These scholars apply the term "Khabur Ware" to the local vessels from northern Syria during the whole Old Babylonian and Mitannian periods, and who regard this ware as being "no more than a style of monochrome painted pottery, the use of which does not coincide with any single political entity" (Postgate, *et al*., 1997: 54; cf. T. Brak 1: 63). For a counter-argument against these concepts and definition of "Khabur Ware", see Stein, 1984:1-65.

are overestimated in the Hurrian hypothesis. The decorative elements of Bichrome Ware as a whole, including the design structures, motifs, and styles, are very different from those of Mitannian (Nuzi) Ware.

The geographical distribution of Bichrome Ware alone does not justify the Hurrian association of this pottery. R. Amiran did not accept the Hurrian hypothesis. Rather, she ascribed Bichrome Ware to "a school of master potters and painters, working in one of the centers on the coast of Greater Canaan" (Amiran, 1969: 152) that includes the area "from Alalakh and Ugarit to Megiddo and Gaza" (Amiran & Eitan, 1964: 230). She believed that Bichrome Ware was a local product of Canaan, the style of which represents "a high point in Canaanite potters' art" (Amiran, 1969: 154).

Concerning the origin of the decorative elements of the Bichrome Ware krater from Tel Nagila, she tried to locate some forerunners in the "northern Canaanite cultures of MB IIB," comparing them with those occurring on some local painted vessels and sherds from Alalakh. As for the shape of the krater, she suggested some parallels from Ras Shamra-Ugarit (Amiran & Eitan, 1964: 221-231).

In terms of the repertoire of decorative motifs and design structure, there are some notable common features. For example, the metope design including representations of animals, human figures, trees, or in rare cases, the "tree of life" theme, as the main part of the decoration, appears on both Bichrome Ware and the local painted pottery of MB II at Alalakh. These elements undoubtedly belong to the Near Eastern pottery painting traditions.

Nevertheless, the differences in decorative style and quality between these two groups of pottery are so great that it is difficult to assume that there was any kind of direct relationship between them. Rather, it seems that the designs found on local painted vessels from the MB IIA strata at Alalakh are much more similar to those found on the local pottery from Canaan during the LB and Iron I. These MB IIA local vessels from Alalakh (Strata XVII-X), identified as "Amuq-Cilician" ware (Figs. III-29:1-14),[51] are usually decorated with the metope design including various natural motifs such as quadrupeds, birds, and trees (cf. Stein, 1997: 58).

The hypotheses suggesting the Near Eastern origin of Bichrome Ware were seriously challenged by M. Artzy and her fellow scholars, who carried out a series of neutron activation analyses of the examples from many of the Bichrome Ware-providing sites in Israel and Cyprus. In these analyses, it turned out that the bulk of the examples had been manufactured in Cyprus. Thus, on the basis of the results of these analyses, Artzy asserted that Bichrome Ware originated in Cyprus, and that the vessels found outside Cyprus were imports or local imitations (Artzy, 1972; 1973: 9-16; Artzy *et al*., 1973: 446-461; 1975: 129-134; 1978: 99-111; cf. Artzy, 2001: 157-174; 2002: 1-20; 2006: 10-13).

The contribution made by Artzy and her fellow scholars to the research of Bichrome Ware was so decisive, that as a result, more and more scholars are using the term "Cypriot Bichrome Ware" instead of "Palestinian Bichrome Ware," when they label the pottery group as a whole. The use of the term "Cypriot Bichrome Ware" can be justified, assuming that its manufacturing center was in Cyprus.

However, the physical provenance of a pottery does not necessarily indicate its cultural origin or its final consumer's ethnic identity. Perhaps, these issues are more closely related with the decorative elements and styles, which presumably reflect the final consumers' taste and demand.

As mentioned above, many of the Bichrome Ware paintings show Near Eastern features, and this allows for positing various hypotheses concerning the manufacturers and consumers. For example, A. Mazar wrote:

> *"If indeed most of this ware was created in Cyprus, one has to explain the overriding Canaanite features in the vessels' shapes and decoration. One possibility is to assume that the ware was created by Cypriot potters for the Canaanite market, and that these potters adapted their technique and style to their customers' taste. Another possibility − more plausible to my mind − is that Bichrome pottery was manufactured by immigrants from Syria or Palestine who settled in eastern Cyprus in the sixteenth century B.C.E. and created an eclectic style in which their own traditions were prominent. It may be suggested that these immigrants were Hurrians, as there are some similarities (as shown by C. Epstein) to Hurrian pottery decoration of the sixteenth and fifteenth centuries B.C.E."* (A. Mazar, 1990: 26-261).

Rejecting any possibility of Near Eastern connection to Bichrome Ware, Artzy has argued that foreign influence on the pottery, if any, must have been from the west. She emphasizes that some motifs occurring on Cycladic and Greek pottery vessels were identical to those on Bichrome Ware, and that several designs found on Bichrome Ware had been "copied" from the Cypriot White Painted Ware VI and possibly V (Artzy, 1973: 9-16; 2001:163-166; 2002: 3 & 8-13).

[51] For further discussion of this ware, see below. The term "Amuq-Cilician Ware" was first used by Tubb (Tubb, 1981: 403-412; 1983: 50). The same pottery group was called differently by other scholars: i.e. "Cilician-Hittite Ware" by Garstang, "Painted I Ware" and "Handmade Painted Ware" by Gjerstad (Ibid), and recently "Syro-Cilician Ware" by Bagh (Bagh, 2000: 54; 2003: 220).

Artzy attempts to associate the metope design and a set of some geometric motifs occurring on Bichrome Ware, with those found on the Cypriot and Aegean wares, such as a checkerboard, horizontal and vertical double triangle ("butterfly" and "hourglass"), lozenge, zigzag, X-shape, chevron, Maltese cross etc., many of which are filled with net pattern (Artzy, 1973: 11; 2001: 159-163 & fig. 1; 2002: 7-13 & fig. 2).

However, it seems necessary to emphasize that not to mention the metopic design, almost all of the geometric motifs that Artzy suggested as evidence for the Cypriot-Aegean origin of the decorative designs of Bichrome Ware (even the Maltese cross),[52] are found in various pottery groups from the ancient Near East during the third and second millennia BCE. Some of the geometric motifs, such as vertical and horizontal double triangles, even date back to the Proto-historical period (Goff, 1963: figs. 11, 21, 41, 58, 61, 65, 124, and 161).

Most of all, the metope design including natural motifs has a long history in the lineage of the ancient Near Eastern pottery painting traditions. For thousands of years, they periodically appear and disappear from ancient Near Eastern pottery families, most likely according to socio-political and cultural changes (see Emberling, 1999: 277-301; cf. Delougaz, 1952: 80 & 141-143). Therefore, one cannot argue that Cypriot pottery painting traditions are absolutely free from ancient Near Eastern influence.

Concerning the bird-catching-fish motif occurring on some Bichrome Ware vessels and sherds, Artzy argues for its Aegean origin, by attempting to associate it with a similar scene on a sherd from Phylakopi (Artzy, 2001: 164-165 & fig. 2; 2002: 10-11 & fig. 3).[53] However, there are Near Eastern forerunners of this motif (Figs. II-73:27-28; see also Delougaz, 1952, pls. 11, 80:c, & 138; Alalakh, pl. 90:ATP/41/61; Hrouda, 1957, pl. 16:5; Goff, 1963: 4 & figs. 36-37; Franken, 1970: 18 & fig. 1:B). In addition, its Bichrome Ware version (Fig. II-73:29) is most similar to the Egyptian hieroglyphic sign, which is used as a determinative for the Egyptian verb *ḥ3m* denoting "to catch fish" (Fig. II-73:30; Gardiner's sign list G51 ).

A similar motif was also found on an Egyptian vessel from the New Kingdom period (Hope, 1987, pl. 32:B). It is also important to note that some locally-made Bichrome Ware vessels from Egypt bear hieroglyph-like animal decorations (for example, see Bourriau, 1981: 134 & cat. no. 262). In Syro-Palestine, the Bichrome Ware vessels bearing the bird-catching-fish motif come from the sites with many Egyptian finds, such as Tell el-'Ajjul and Ras Shamra-Ugarit (Fig. III-26b:12; Ancient Gaza IV, pl. 43:4; Epstein, 1966: 54-55 & pl. 4:3).

A Mycenaean example of this motif was found on a Mycenaean III:C1b sherd from Enkomi (Dikaios, 1969, Vols. I: 286; II, pl. 309:277; IIIa, pl. 81:26), and its Philistine parallel is depicted together with a "stylized papyrus plant" on a sherd from a krater excavated at Tell el-Far'ah (South) (Fig. II-73:16). T. Dothan suggests that these scenes are associated with Egyptian Nilotic scenes (T. Dothan, 1982: 203, figs. 64:2 & 72:6 of chapter 3).

In summary, it is unclear where this motif originated. Apparently, as Epstein mentions (Ibid: 54), it has a long history, and it seems very difficult to trace its origin. It is possible that the bird-catching-fish depictions occurring in Bichrome Ware represent an Egyptianized version of the motif.

Artzy's argument has been seriously criticized by Karageorghis; he not only disagrees about the suggested Cypriot-Aegean origin of the decorative elements of Bichrome Ware, but also calls for further NAA analyses of more examples from Cyprus, questioning the credibility of Artzy's claims (Karageorghis, 2001: 143-155).

Karageorghis believes that in terms of style and quality, the Wheel-made Bichrome Ware from Cyprus is divided into two categories; one is made of fine fabric and is often decorated with natural motifs such as birds and fish, and occasionally with quadrupeds and human figures and the other is greatly inferior to the first in both fabric quality and decoration. The same situation is observed in Syro-Palestine as well. Artzy acknowledges that there are "innovative" features in the first group, which can be associated with foreign inspiration (cf. Artzy, *et al*., 1978: 99-111), but in Karageorghis' thought, her attempts to find its origin in the Cycladic pottery painting tradition, do not make sense (Karageorghis, 2001: 145-149).

According to Karageorghis, the animal and geometric motifs that Artzy suggests, cannot serve as a criterion for the origin, since such a repertoire itself can be seen throughout the Aegean and Near East during many periods. Instead, he notes the warrior representation on a tankard from Dromolaxia Tomb 1, and the depiction of a human figure driving a bull on a pithos from Palaeopaphos; in his judgment, these human representations reflect Near Eastern inspiration (Ibid: 149-152; cf. Fig. II-54:4; Åstrőm, 1997, pl. 2:d; Karageorghis, 2001: fig. 7). In conclusion, he writes:

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[52] The Maltese cross is actually the combination of a horizontal double triangle with a vertical one. Both of them are common in ancient Near Eastern pottery paintings. For the examples of the Maltese cross from Mesopotamia, see Goff, 1963: 12, figs. 65-66, 124:34, and 161:33.

[53] Artzy also refers to a "similar motif" depicted on a "possible Middle Minoan III-influenced vase" from Tomb 879 at El-Lisht in Egypt, which seems to belong to the Tell el-Yehudiyeh Ware (Artzy, 2002: 10; cf. Kemp and Merrillees, 1980: 220-221 & pl. 29). The scene depicted on this vase shows a group of more than five birds standing in line over a fish, which looks like a dolphin, and all facing the same direction. However, it is doubtful that this scene depicts something like the bird-catching-fish motif, as represented in Bichrome Ware.

> *"If the material found in Cyprus was made locally, as claimed by Artzy et al., I would assert that the fine Bichrome variety described above does not seem to me (based on a visual examination) to follow local ceramic traditions closely. I prefer to hold to my earlier opinion that it may be due to foreign (Syrian? Anatolian?) potters, who established themselves in Cyprus and produced this pottery, having been influenced at the same time by local ceramic styles... we may observe that the foreign connections of Cyprus with Anatolia, Syro-Palestine, and Egypt may have been much closer and more elaborate during the transition from the Middle Cypriote III to the Late Cypriot I period than we have hitherto envisaged. These relations, no doubt, must have influenced the ceramic production of the island"* (Ibid: 153).

Thus, even if we know where its manufacturing center was, we cannot easily answer the questions of the historical, socio-political, and cultural implications behind Bichrome Ware's presence in Cyprus, nor of the ethnic identities of its manufacturers and final consumers. This problem results from the multi-cultural nature of the Bichrome Ware decoration, which shows Near Eastern, Cypriot, and even Egyptian features in some cases.

Most likely, the final consumers of Bichrome Ware were military elites. This assumption is based on the warrior representation on the tankard from Dromolaxia in Cyprus (Fig. II-54:4; cf. Karageorghis, 2001: 152 & fig. 7). As discussed in Chapter II (the Type 9-3: Mnb=H-warrior & the Type 9-4: Mnb=H-musician), this warrior wearing a tasseled military costume can be compared with those depicted on some sherds from Megiddo and Beth-Shean, and on the "Orpheus Jug" as well (see Figs. II-54:1-2 & 4-6).

All of these warriors are painted in two colors, red and black, and they generally exhibit mixed foreign elements - Near Eastern, Cypriot, Aegean, and Egyptian. It might be that the use of the bichrome technique was a socio-political choice of a ruling warrior class for self-determination as rulers of a certain region (cf. Sharon, 2001: 600-601), and that the multi-cultural features were simply an expression of elite status and power (cf. Webb, 2005: 176-182).

The question of the ethnic identity of the Bichrome Ware users is left unanswered. According to Karageorghis, "the theme of warriors is new in the Cypriot repertoire" (Karageorghis, 2001: 152); however, it is comparatively familiar in the Near Eastern pottery painting traditions (see Figs. II-54:1-3, 5-6, & 9-12, and possibly II-52:1 & II-53:1a-b as well).

The representation of two warriors occurring on a local sherd from Nuzi Ware period at Tell Brak in northern Syria/Mesopotamia is noteworthy for our interest, since one of them is wearing a tasseled costume resembling those discussed above (Fig. II-54:11; cf. Mallowan, 1947, pl. 78:12). The warriors are depicted in silhouette, and each of their bodies is in the form of a vertical double triangle. These features represent two characteristic styles of the Near Eastern pottery painting traditions: the silhouette style and the double-triangle style.

Stylistically, this warrior representation is very similar to the depiction on a sherd from Level V at Alalakh (Fig. II-54:9a-b; Alalakh, pl. 95). Epstein considered these two sherds (from Tell Brak and Alalakh) to be examples of "Transitional Khabur-Mitannian Ware" that she associates with the Hurrians (Epstein, 1966: 150, footnotes 4 & 7). One of the tree men depicted on a storage jar from Stratum VIII at Timnah (LB IB-IIA) also seems to be a warrior dressed with a sort of tasseled kilt, while another figure is holding a dagger-like object (Figs. II-53:1a-b; II-87:1; T. Batash-Timnah III, pl. 31:1). Thus, it seems possible to assume that the tasseled military uniform, and the warriors wearing them, have their origins in the Near East. However, it is still difficult to associate them with a specific, historical ethnic group.

The warrior dressed with a tasseled costume, which is depicted on the Bichrome Ware tankard from Dromolaxia in Cyprus, indicates that the final consumers of the ware were a noble class with military skill. However, it is unclear whether they had their origin in the Near East or somewhere else. The emergence of the fine Wheel-made Bichrome Ware decorated with the metope design including various natural motifs (namely in a "pictorial style"), may indicate that this warrior group rose to power as a powerful elite class in some polity in Cyprus. If so, such decoration of Bichrome Ware would have served as a marker of elite status, strengthening the bond between the members of the ruling class.[54]

However, the implications of Bichrome Ware's presence in Syro-Palestine are quite complex. It is known that many of the Bichrome vessels found in Syria-Palestine were manufactured in Cyprus (Artzy, et al., 1978: 100). On the other hand, there are also a significant number of locally-made Bichrome Ware vessels from the region, especially Megiddo, which are as good (in decoration) as the ones manufactured in Cyprus. In short, they do not appear to be imitations, but rather normal products (cf. Karageorghis, 2001: 143-149; Artzy, et al., 1978: 106). No clear chronological difference between the imported and locally-made vessels has been reported (Ibid: 107).

[54] A study of the Mesopotamian painted pottery traditions during the 5th-3rd millennia BCE suggests that certain types of fine ware of the 5th millennium BCE, such as goblets and lugged jars, decorated with metopic design including natural or abstract motifs in an well-defined style were used as markers of elite status in the chiefdoms (Emberling, 1999: 277-301). According to this study, as those chiefdoms are integrated into a centralized state system in the 4th millennium BCE (Late Uruk period), the decorated vessels are replaced by undecorated ones, manufactured in centralized workshops, and characterized by uniformity and standardization. When this centralized Late Uruk system is fragmented into smaller and simpler polities in the early 3rd millennium BCE, the pottery begins to be decorated again with metopic designs including natural motifs. This study shows how the emergence and disappearance of a pottery painting style can be indicative to socio-political changes.

In the article published in 1978, Artzy and her fellows write:

> *"Most of the sampled Bichrome Ware sherds which had animal motifs on them were of Cypriot manufacture. However, there is the example of a bird, looking much like a duck, from Tell el-'Ajjul which is of Palestinian manufacture. It would be dangerous to divide the two groups by the quality of their decoration, however; a krater, #33 1536 from 'Ajjul... has a rather primitive bird decoration which looks more like a chick and is of Cypriot manufacture. On the other hand, a jug from Megiddo... which has not been sampled by us, has a nicely drawn bird which... is probably of non-Cypriot manufacture because of its shape and the rest of its decoration"* (Ibid: 106).

It is unclear whether the vessels manufactured in Syro-Palestine were imported to Cyprus, and we should not rule out the possibility of such a case. Nevertheless, it is clear that the main flow of the vessel's movement was set from Cyprus to Syro-Palestine (cf. Artzy, et al., 1978: 107).

Some additional questions are still inevitable: Was the Bichrome Ware, manufactured in Cyprus, but found in Syro-Palestine, a result of trade between the two regions? If so, were all of the Bichrome Ware vessels made in Syro-Palestine local imitations?

Artzy continues to hold to the import-imitation model for the Bichrome Ware from Syro-Palestine, which she originally endorsed in her Ph.D. thesis of 1972. Even recently, she has written that the Palestinian potters' "attempts to imitate it" were "so successful that archaeologists tended to group the Cypriot and its Palestinian imitation together" (Artzy, 1972: 59-60), (Artzy, 2002: 15). However, if the "imitation" seems "so successful", it is necessary to consider another alternative, namely an immigration model, in regard to the manufacturers of this ware.[55]

Many scholars attribute the locally-made Mycenaean IIIC:1b pottery found in Philistia to the pre-Rameses III's 8th year Sea People settlers or the Philistine immigrants who probably brought the imported Mycenaean IIIC:1 with them in the initial phase of their immigration (T. Dothan, 1982: 289-296; 1998a: 148-161; T. Dothan & M. Dothan, 1992: 159-170; A. Mazar, 1985b: 101-107; Bunimovitz, 1990: 213; Stager, 1995: 334-335; T. Dothan & A. Zukerman, 2004: 43-46). However, others think that it was produced as an "import substitution" for the LB Aegean and Cypriots wares (S. Sherratt, 1998: 298).

It is known that almost all of the Mycenaean IIIC:1b vessels found in the Levant were locally-made, except for only a few possible imports from Beth Shean and Tell Keisan (Stager, 1995: 334). This phenomenon, namely the lack of imported Mycenaean IIIC:1b vessels in the region, may be related to the various complications that the Sea Peoples encountered in the long journey to the final settlement in Palestine, such as the battles against Egypt.

In any event, this phenomenon contrasts with the case of imported East Greek vessels found at Meẓad Ḥashavyahu, which are interpreted as evidence of a Greek presence in this fortress during the 7th century BCE (Fantalkin, 2001: 137-147; cf. Bunimovitz, 1996: 91). The assemblage of the imported East Greek pottery from Meẓad Ḥashavyahu includes bowls, cups, kraters, cooking pots, oinochoai (jugs), amphorae (jars), and lamps (Ibid: 74-97).

Cooking pots, which are a type of "kitchen ware," serve as an important criterion for discerning the pottery of immigrants (cf. Bunimovitz & Yasur-Landau, 1996: 90-92; cf. Bunimovitz, 1990: 212-213). The repertoire of Bichrome Ware does not include cooking pots. However, this ware includes a large variety of types, such as kraters, jugs, juglets, goblets, stands, storage jars, and bowls (Epstein, 1966: 6-19). This repertoire seems to include too many types to be seen as a result of trade.

In cases of immigration, it would be normal to find the imported ware that the immigrants brought with them, together with its locally-made version from their new place of settlement. Otherwise, the former would be followed by the latter. One could also expect that there would be no distinct difference in quality between them. In this regard, the immigration model may better fit the case of the Bichrome Ware in Syro-Palestine, as opposed to the import-imitation model.

In any case, it is probable that the final consumers of the Bichrome Ware in Syro-Palestine were also warrior nobles with professional military skills, as were those in Cyprus, and it is likely that the former had a close tie with the latter. The multi-cultural feature of Bichrome Ware probably indicates their social-political status, rather than their ethnicity.

The sudden decline of Bichrome Ware toward the end of the 15th century BCE may have been associated with the beginning of Egyptian domination in Canaan (cf. Epstein, 1966: 170-185; A. Mazar, 1990: 217 & 259; Kemp-

[55] As assumed before, a pottery painting reflects the taste and demand of its final consumer, rather than its manufacturer, especially when it includes natural motifs, which can be associated with his cultural-religious mind-set. This assumption is undoubtedly relevant to the local Canaanite vessels decorated with various natural motifs. However, if the decorated vessel is an import from other region with a different culture, the vessel and its decoration would have different implications. An imported fine ware was a prestige object for the upper class or elites, and it is probable that its possession was thought as a symbol of status or power. In such cases, the foreign iconographic elements occurring on the vessel would have been accepted by the final consumer as serving the same purpose, regardless of his cultural-religious background or mind-set (cf. Webb, 2005: 176-182). If the imported fine ware was related to immigration, the implication of its presence would change; it may simply be the direct result of the immigration, and as such, would have been a possession that was brought by the immigrants, or later imported from their original homeland. If it is the former case, we should ask whether the imported vessel was then followed by its locally-made ones.

inski, 1993: 76). If so, this decline probably reflects the fall of these military elites in the region. This may have occurred after the battle of Megiddo, in which Thutmose III (1479-1425 B.C.E.) crushed the alliance of more than 100 Canaanite towns led by the king of Kadesh in the Megiddo area.[56] It is probable that the Bichrome Ware users at Megiddo were included amongst those that fought against Thutmose III of Egypt at this time (cf. Megiddo Tombs: 153).

Overall, Bichrome Ware is a well-defined pottery group of good quality, which was apparently used by a contemporary elite class. Since the zenith of this ware is chronologically overlapped with, or followed by, the beginning of the metope design including natural motifs in Canaanite pottery paintings, it seems very likely that this ware served as a direct source for many of the new decorative elements observed in the Canaanite pottery painting tradition.

This does not mean that Canaanite pottery painters copied the decorations of Bichrome Ware. Rather, Canaanite pottery paintings clearly show their consumers' preference for specific motifs and styles, in spite of influence (or inspiration) from Bichrome Ware.

However, as discussed in Chapter II, the painted Canaanite pottery does not seem to have been a marker of elite status that represented the ruling class of a certain type of polity. Painted Canaanite vessels show diversity, rather than uniformity, in style, motif, and quality. Their main motifs seem to be most often related to religious interests, rather than expressions of power, as indicated by the well-known "Lachish ewer" bearing several "tree of life" representations and a dedicatory inscription addressed to a goddess (cf. Lachish II: 49; Naveh: 1987: 33-35; see Class Ma=script of Chapter II).

Canaanite pottery vessels decorated with "tree of life," tree, or animal motifs were present all over Canaan during a long time span (the LB I and Iron I), which roughly corresponds to the period of Egyptian rule in Canaan. During this period, all of the Canaanite "kings" were no more than town rulers, and were regarded as servants of the New Kingdom pharaohs, as indicated by many of the Amarna Letters.

III-2.2. Chocolate-on-White Ware

The term "Chocolate-on-White Ware" seems to find its origin in Petrie's description of this pottery group, which was recognized among the painted vessels from Tell el-'Ajjul (cf. Fischer, 1999: 1).

> *"Nos. 55-62 are of a remarkable class of ware; the surface creamy white and glossy, the body quite white, the colouring chocolate, with burnt sienna bordering in 62. It is the finest ancient fabric known. The source is Mediterranean, by the spiral 59. The chequers, 56, is Cappadocian and South Anatolian"* (Ancient Gaza I: 10).

> *"26, 27 are thin bowls of polished white face with chocolate brown pattern... The chocolate and white pottery is the finest fabric, with a hard body as white as porcelain in the best examples... "* (Ancient Gaza II: 11-12).

Petrie also used terms like "chocolate brown on white" (Ancient Gaza III: 12) and "cream and chocolate" (Ancient Gaza IV: 13) to describe this pottery family. Today, it is generally called "Chocolate-on-White" Ware, probably following Tuffnell's inaccurate quotation of Petrie's "chocolate brown on white" or "chocolate and white" (Lachish II: 80; cf. Ancient Gaza II: 11; Fischer, 1999: 1).

The most important feature of this ware is the excellent finish of the surface, which is characterized by the chocolate-brown or reddish-brown paint on the thick creamy-white slip (Amiran, 1969: 158-159). Many times, however, Chocolate-on-White Ware is not clearly distinguished from local Canaanite vessels. The vessel shapes are not helpful for identifying this pottery family, since it "comprises mostly the same forms which are common in other wares of the period" (Amiran, 1969: 158). In terms of design structures, the homogeneity between the Chocolate-on-White Ware and painted local vessels of LB Canaan is unequivocal.

Recently, in an attempt to find a solution for this problem, Fischer introduced thirteen or fourteen working criteria to the identification of Chocolate-on-White Ware, when he dealt with the pottery from Tell Abu al-Kharaz, particularly Phases IV/1-2 and V. By using these criteria, he identified more than 10% of the total ceramic assemblage in each of these two phases, as Chocolate-on-White Ware (Fischer, 1999: 1-4; 2003: 51-52).

At the same time, Fischer also divided Chocolate-on-White Ware into several sub-groups belonging to different stages in the stratigraphical sequence at Tell Abu al-Kharaz; i.e. Proto-Chocolate-on-White Bichrome (PCWB), Chocolate-on-White Bichrome (CWB) and Chocolate-on-White I (CW I) occurred in Phase IV/1-2, Chocolate-on-

[56] The events of the first Asiatic campaign of Thutmose III and the battle of Megiddo as its consequence are described in the records of Thutmose III; they are his "annals" inscribed on the Armant Stela (ANET., 1969: 234), on the walls of the temple of Amun at Karnak (ANET., 1969: 234-238), and on the Gebel Barkal Stela (ANET., 1969: 238), and on a dedicatory inscription to Amun-Re in the temple of Karnak (ANET., 1969: 238). It is known that Thutmose III carried out at least sixteen campaigns into Asia over a period of twenty years. Through these campaigns, Thutmose III imposed vassal duties on the Canaanite towns; took the children of their rulers to Egypt as hostages; sent the captives into Egypt; and replaced the rulers with their own men when needed (ANET, 1969: 238-241; Aharoni, 1979: 154; Redford, 1992: 198-199) Eventually, Canaan as a whole came under the Egyptian control.

White II (CW II) in Phase V and Chocolate-on-White III in Phase VI. It is particularly noteworthy that according to Fischer's criteria, the bichrome decoration (brown/black) is no longer an unfamiliar element to Chocolate-on-White Ware, rather an important feature of this ware in its early stages (Ibid: 6-17).

Fischer's reconstruction of the history of the Chocolate-on-White Ware at Tell Abu al-Kharaz is summarized as follows:

Phase	*Sub-groups*	*Date*	*Surface Treatment*	*Vessel Types*	*Decoration*
IV/1-2	PCWB	Late MB IIB	thick white slip, vertically hand-burnished	jug	matte brown/black bichrome straight and wavy lines, dots, handle decoration
	CWB		thick white slip, wheel burnished	bowls, kraters, jugs	matte brown/black bichrome straight and wavy lines, ladder patterns, chevrons ("stylized trees"), checkerboard patterns, handle decoration, metopic design
	CW I		thick white slip, wheel burnished	goblets, chalices, jugs, juglets, jars	straight, zigzag and wavy lines, checkerboard & ladder patterns, quadrupeds, birds and stylized trees (?)
	Eggshell		thick white slip, wheel-burnished	exclusively carinated bowls	no decoration (But at other sites there are decorated examples.)
V	CW II	LB IA	thinner slip	bowls, kraters, jugs, jars, biconical jugs	straight and wavy lines, ladder patterns, stylized trees and birds schematic, less strictly reproduced
VI	CW III	LB IB	thinner slip than CW II	vessel shapes unchanged	more stereotypical
VII	"No Chocolate-on-White Ware is represented except for a few sherds that should be considered residual" (Fischer, 1999: 13).				

However, it should be emphasized that these results are based on Fischer's quite inclusive set of criteria for identifying Chocolate-on-White Ware. It seems that the question of right criteria for this ware's identification is still open to further discussion.

In any case, most of this ware's occurrences are concentrated in northern Israel and in the Transjordan area (cf. A. Mazar, 1990: 216-217; Fischer, 1999: 1-2 & fig. 1). A provenance study (petrography) of the Chocolate-on-White Ware assemblage from Tell Abu al-Kharaz points to two regions, the central Jordan valley and southern Lebanon (Ibid: 20-23).

Concerning the checkerboard pattern that is common to this pottery, Petrie assumed its relation with Anatolia, since he believed that the motif came from that region (Ancient Gaza I: 10). A possible Cypriot connection has also been suggested (Hennessy, 1985: 110-112). However, recent studies relate this ware with various painted pottery groups of the MB IIA in the ancient Near East (see below).

Unlike the Bichrome Ware family, Chocolate-on-White Ware is predominantly decorated with geometric motifs including dots, straight and wavy lines, triangles (particularly, reverse triangles), squares, double triangles (or lozenges), etc. However, natural motifs, such as birds, quadrupeds and trees, occur in a few exceptional cases (Figs. III-27:3 & 5; Megiddo II, pl. 134:21; cf. Amiran, 1969:159 & footnote 23; Fischer, 1999: 8 & 13; figs. 4:1-2, 10:4, & 11:1).

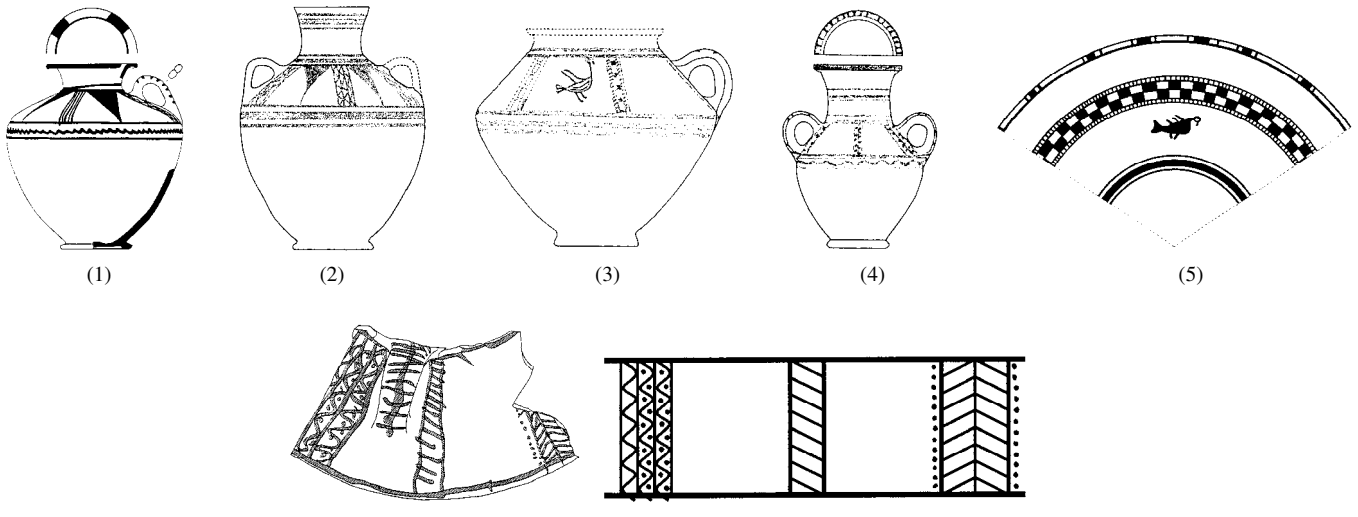


Fig. III-27. Designs Structures in the Chocolate-on-White Ware

(1) (Megiddo Tombs, pl. 46:14), Tomb 1100A, LB I; **(2)** T. Abu al-Kharaz, (Fischer, 2003, fig. 4:1), Chocolate-on-White I-II, late MB IIB-C or LB IA; **(3)** T. Abu al-Kharaz, (Fischer, 2003, fig. 4:2), Chocolate-on-White II, LB IA; **(4)** (Fischer, 2003, fig. 5:1), Chocolate-on-White II,

LB IA; **(5)** T. Abu al-Kharaz, (Fischer, 2003, fig. 3:1), Chocolate-on-White I, late MB IIB-C; **(6)** Beth-Shean, (Mullins 2002, pl. 13:1), Stratum R2, LB IA, Chocolate-on-White.

As in the case with vessel form, the decorative elements occurring on Chocolate-on-White Ware, whether they are geometric or natural, are not distinct from those found on Canaanite pottery paintings. Both the geometric-metope and blank-metope designs are also very common in this pottery group. Perhaps, the Chocolate-on-White Ware's clear preference for certain geometric motifs, particularly reverse triangles and dots, which are also common in Canaanite types, characterizes its decoration (see the Type 44-1: Mgb=Dt-running dot in Chapter II).

This similarity indicates a close relationship in decoration between the Chocolate-on-White Ware and painted Canaanite pottery vessels of the LB and Iron I, particularly those decorated with geometric motifs. Chronologically, Chocolate-on-White Ware is contemporary with Bichrome Ware. As is the case with Bichrome Ware, it seems that the metope design including natural motifs begins to appear on Chocolate-on-White Ware in the LB I (Fig. III-27:3). However, the frieze structure including animal representations was found on the interior of a bowl from a late MB II context at Tell Abu al-Kharaz (Fig. III-27:5).

Like Bichrome Ware, Chocolate-on-White Ware also seems to have served as a direct source for various decorative elements found in the Canaanite pottery paintings.

III-2.3. MB II Forerunners of Chocolate-on-White Ware and Local Painted Pottery in Canaan

On the basis of the archaeological data from Tel Dan, Ilan suggests that Chocolate-on-White Ware is directly parented by a group of local painted vessels from the MB IIA-B (Strata XI & X), which are decorated with geometric motifs and designs that are also well known in the LB Canaanite pottery paintings. This pottery group, which he calls "*Monochrome Painted Cream Ware*" (MPCW), is thought to have been inspired by the "Amuq-Cilician" painted pottery tradition (Ilan, 1996: 157-170; Dan I: 230; Figs. III-28:16 & 23). According to Ilan, it is a well-levigated, white (sometimes pink), well-fired, wheel-made ware, and its types include globular (or slightly carinated) necked bowls, jugs, and piriform juglets. The majority of this pottery is monochrome-painted (from reddish brown to black).

Some of the decorative motifs, such as vertical and horizontal double triangles, metope and frieze designs, show a connection with the "Amuq-Cilician" pottery (Ibid: 162; cf. Figs. III-29:1-14). For this reason, Ilan interprets the MPCW as a "local variant of the Amuq-Cilician Ware" (Ibid: 167). However, unlike the Amuq-Cilician Ware, the decoration of this pottery appears to lack the metopic design including natural motifs. Various natural motifs arranged in metopes are one of the most distinct features of the decoration on Amuq-Cilician Ware.

"*Amuq-Cilician Ware*" has been described by J. Tubb one of the two main painted pottery traditions, which existed in Syro-Palestine during the MB IIA (Tubb, 1983: 50-52). This pottery group, named according to its spatial distribution, Cilicia in the south-eastern part of Turkey and the Amuq area of northern Syria, mostly consists of small to medium-sized open vessels including carinated bowls, footed bowls, kraters, and spouted teapots with basket or loop handles. The only closed form is the trefoil-mouth pitcher with a pinched lip. Most of the vessels show a monochrome (brown through black) decoration applied to a wet-smoothed surface, or to an un-burnished cream slip. In this pottery tradition, bichrome decoration is rare.

Metopic designs are common in the decoration of this pottery group. Various simple geometric motifs, such as horizontal, vertical and diagonal lines, usually serve as the frame motifs. In the case of the trefoil-mouth pitcher, the metopes are filled with various natural motifs, such as birds, quadrupeds and plants (cf. Figs. III-29:1-14), or with dot-filled or colored double triangles, both vertical and horizontal, while they are often left blank on the open vessels. In general, the trefoil-mouth pitchers were more elaborately decorated. Particularly, the eyes painted on either side of the pinched rim of such a pitcher are an important characterizing feature of this ware (Ibid, fig. 1:1).

The second main tradition of the MB IIA painted pottery in Syro-Palestine, which has been identified and named by Tubb, is *Levantine Painted Ware* (Ibid: 52-53; Figs. III-28: 1-3, 11-13, 15 & 17). This pottery group has been recently studied in depth by T. Bagh (Bagh, 2000; 2002; 2003). Its repertoire includes basic closed vessel types of MB II pottery, such as storage jars, handless jars, long-necked jugs, dipper juglets, juglets, and other miscellaneous forms. The fabric is relatively coarse in the case of storage jars and dipper juglets, while it is finer in the case of long-necked jugs and juglets, which are often slipped and/or burnished (Bagh, 2003: 219).

The use of red/black bichrome was common in the decoration of this pottery group, although a monochrome red (or reddish brown) was also applied. The main decorative motifs occurring on the shoulder (or the mid-body) consist of concentric circles or spirals, horizontal lines or bands (often thin lines bordered by thicker bands), wavy lines, triangles, running cross, and, rarely, lozenges. A band of small vertical strokes painted around the neck of a jug or juglet, often called "collarette" or "necklace," is also common in this pottery group (Tubb, 1983: 53; Bagh, 2003:

219-220). It is noteworthy that *natural motifs are absent from the decoration* (Tubb, 1983: 54). Likewise, the metope design does not appear on this pottery (Bagh, 2002, fig. 1). Interestingly enough, many of the Levantine Painted Ware vessels come from burial contexts, i.e. tombs, while most of the examples have been found at Tell el-Dab'a (Tubb, 1983: 52-53; cf. Bagh, 2000: 54-62).

Levantine Painted Ware is known to occur in Palestine, Lebanon, the Syrian coast, and inland regions south of the Orontes valley (Tubb, 1983: 52-53; Bagh, 2000: 54; 2004: 40-57). The examples of this ware found at Tell el-Dab'ah[57] and other sites in Egypt are thought to be results of the trade between the Egyptian kingdom and the towns on the Lebanese-Palestine coast (Ibid, 2000: 62; 2002: 93-101).

Tubb notes that there are some important differences between Amuq-Cilician Ware and Levantine Painted Ware. First, dipper juglets, piriform juglets, and handless jars are not found in the repertoire of the former, although pitchers are common to both groups. Second, the metopic design including natural motifs and the eyes painted on either side of the pinched rim are important features of the former group. However, these elements are almost absent from the latter. Third, the use of bichrome decoration is rare in the Amuq-Cilician group, while it is common to Levantine Painted Ware. Fourth, the spatial distributions of these two groups do not overlap with each other, except for the Orontes valley of central Syria where the two traditions coincide (Tubb, 1983: 54).

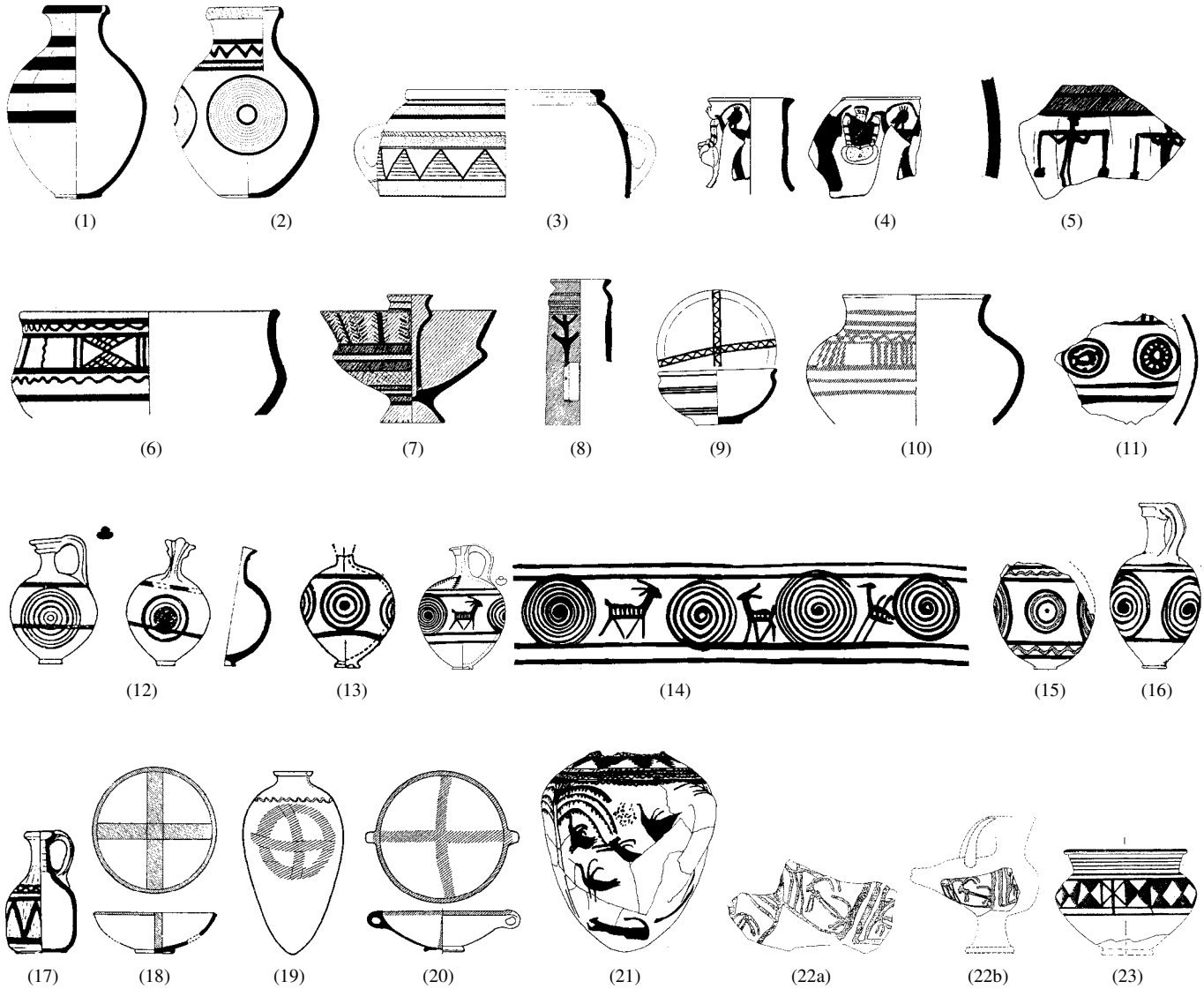


Fig. III-28. Designs on Various Pottery Groups from the MB II

(1) (Megiddo II, pl. 12:22), Stratum XIV, MB IIA; **(2)** (Megiddo II, pl. 13:5), Stratum XIV, MB IIA; **(3)** (Megiddo II, pl. 13:11), Stratum XIVA, MB IIA; **(4)** (Megiddo II, pl. 22:9), Stratum XIIIA or XII, MB IIA; **(5)** (Megiddo II, pl. 22:10), Stratum XIIIA or XII, MB IIA;

[57] According to Bagh, the evidence from Tell el-Dab'a indicates that the Amuq-Cilician Ware arrived in Egypt later than the Levantine Painted Ware (Bagh, 2003: 225).

(6) (Megiddo II, pl. 45:16), Stratum X, MB IIC, scale 1:5; **(7)** (Megiddo II, pl. 45:19), Stratum X, MB IIC; **(8)** (Megiddo II, pl. 47:16), Stratum X, MB IIC; **(9)** (Megiddo Tombs, pl. 25:13), Tomb 233, MB II; **(10)** (T. Qashish, fig. 78:5), Stratum IXC, L 81B , Area A, MB IIA-B, scale 1:5; **(11)** Ginosar, (Epstein, 1974, fig. 14:9) Tomb 4, MB IIA-B; **(12)** Kefar Szold, (Epstein, 1974, fig. 1:6), MB IIA-B, Tomb, scale 1:5; **(13)** Ginosar, (Epstein, 1974, fig. 14:1), MB IIA-B, Tomb 4, scale 1:5; **(14)** Ginosar, (Epstein, 1974, fig. 14:5), MB IIA-B, Tomb 4, scale 1:8 & 1:4; **(15)** (Dan I, fig. 4.105:12), Tomb 1025, MB IIA, scale 1:4; **(16)** (Dan I, fig. 4.100:10), Tomb 3096, MB IIA-B, scale 1:4; **(17)** (Dan I, fig. 4.97:5), Tomb 393, MB IIC, scale 1:5; **(18)** (T. Beit Mirsim IA, pl. 5:5), MB IIA; **(19)** Cemetery of Tel Aviv Harbor, (Kaplan, 1955, fig. 1:1), MB IIC; **(20)** Cemetery of Tel Aviv Harbor, (Kaplan, 1955, fig. 4:11), MB IIC; **(21)** T. el-Far'ah (N), (a drawing by G. D. Choi, based on the picture in Ziffer, 1990, p. 11 in English text), MB IIB; **(22a-b)** (Tel Beth-Shean II, pl. 11:1), Late MB IIB; **(23)** T. Dan, (Ilan, 1996, fig. 6-4, MB II).

Tubb also ruled out any possibility of the connection between Khabur Ware[58] and the local vessels from the MB IIA in Syro-Palestine, which had been suggested by Albright and Amiran (Ibid: 55; cf. Albright, 1933: 67-75; Amiran, 1969: 113). However, the connection or "mutual influence" between the three painted pottery traditions of the MB IIA, Levantine Painted Ware, Amuq-Cilician Ware, and Khabur Ware, is claimed by other scholars (Ilan, 1996: 167-170; Bagh, 2003: 234-235). Particularly, a piriform (or "stepped rim") juglet from Ginosar, which is painted with animal motifs as well as spirals (Fig. III-28:14), is thought to be an example showing a mixture the Levantine Painted Ware and the Amuq-Cilician Ware traditions. Such painted juglets also display designs that are common to Khabur Ware (Ibid: 222-223 & 234; cf. Tubb, 1983: 54). A possible link between the amalgamated Levantine Painted-MPCW Ware and Chocolate-on-White Ware is also suggested (Ilan, 1996: 162; Fischer, 1999: 6).

Some of the painted pottery vessels found in Palestine during the MB II are identified as *Red, White and Blue Ware* (RWB). This painted pottery group has been recently discussed by A. Maeir (Maeir, 2002: 228-240). Carinated bowls, jars, and cup-and-saucer bowls are the known types. These vessels are characterized by a unique bichrome decoration of reddish/brown and blue-to-black lines applied on a white background, although they morphologically belong to the repertoire of the unpainted MB II pottery. Technologically, the decoration of this pottery group also appears to be very similar to other painted pottery traditions of the MB II (Fig. III-28:7). However, the exceptional and most characteristic feature of this pottery is the use of the blue pigment, which seems to have been derived from an Egyptian source (Ibid: 232-234).

On the basis of the strartigraphical sequence at Beth-Shean, Maeir suggests that RWB precedes Chocolate-on-White Ware, assuming a continuum of these two groups, and that MPCW from Tel Dan would be an antecedent in terms of decoration (Ibid).

In any case, there is no doubt that the painted decorations on these pottery groups of the MB II following the lineage of the ancient Near Eastern pottery traditions are associated with Chocolate-on-White Ware, whether directly or indirectly.

With the exception of the metope design including natural motifs, most of the design structures known in the Canaanite painted pottery of the LB and Iron I are also very common to the painted MB II pottery in Canaan.

The simple-stripe design was common during the MB II (Fig. III-28:1). The geometric-metope and blank-metope designs are also found on some vessels (Figs. III-28:6 & 10). In this period, concentric circles, spirals, and other circle motifs usually occur on the exterior surfaces of jars and juglets (Figs. III-28:2 & 11-16). In the LB and Iron I, they move to the circular surfaces on the interiors of many bowls and chalices and the exteriors of lentoid flasks. The cross-in-circle motif, which occurs on a MB II jar from the cemetery near Tel Aviv Harbor (Fig. III-28:19), also appears in the interiors of two MB II bowls (Fig. III-28:18 & 20). Crossing wavy lines within a circle design is also found in this period (Fig. III-28:9). The geometric-frieze structure Type A is observed on a krater from Stratum XIV at Megiddo (Figs. III-2:1 & III-28:3); an example of Type B (zigzag) is found on a MB II juglet from Tel Dan (Fig. III-28:17).

Natural motifs are very rare in painted vessels of the MB II. Some human figures are depicted on two sherds of this period from Megiddo (Figs. III-28:4-5), which are thought to be parts from cultic vessels (Kempinski, 1993: 169). All of these figures are painted in the silhouette style. Tree motifs occur on other cultic vessels from the site (Figs. III-28:7-8). The "tree of life" scene depicted on a MB II storage jar from Tell el-Far'ah (North) covers almost the whole area of the vessel's body (Fig. III-28:21). The metopic structure, which is a characteristic of Canaanite pottery paintings of the LB and Iron I, is not found in these representations of natural motifs. A possible MB II example of the metope design including natural motifs is found on the fragment from a cultic vessel from Stratum R-4b at Beth-Shean, which has been recently published (Figs. III-28:22a-b). However, this example does not seem to appear in a typical metopic structure.

[58] The Khabur Ware, defined first by Mallowan, mainly consists of a group of wheel-made, monochrome-painted handle-less jars, which are predominantly found in the Khabur region. The fabric of these vessels varies from coarse buff clay to a fine creamy or pinkish one. The decorative motifs usually include horizontal lines, zigzags, dot-filled running triangles that sometimes show a branch between the triangular elements. In variations, birds are also common (Mallowan, 1937: 102-104; Postgate, *et al*., 1997: 53; Bagh, 2003: 220). For its variations, see also the discussion in III-2.1 and Fig. III-30.

Two horned quadrupeds and a bird are depicted between spirals within a frieze structure occurring on the juglet in Fig. III-28:14. These depictions of animals are stylistically very similar to those found on some LB vessels (see Figs. II-33c:3 & II-33d).

The tree motifs occurring on two cultic vessels from Megiddo show free style structures. They also indicate that a tree was often related to cults during the MB II, as in the LB and Iron I.

As mentioned above, R. Amiran often used the term "Greater Canaan," which includes the area "from Alalakh and Ugarit to Megiddo and Gaza", especially when she discussed the pottery groups of the MB II and LB (Amiran & Eitan, 1964: 230; Amiran, 1969: 152). In her opinion, the geographic area delineated by this term corresponds to Syria-Palestine and defines a cultural block, with a certain degree of homogeneity, which existed during the period.

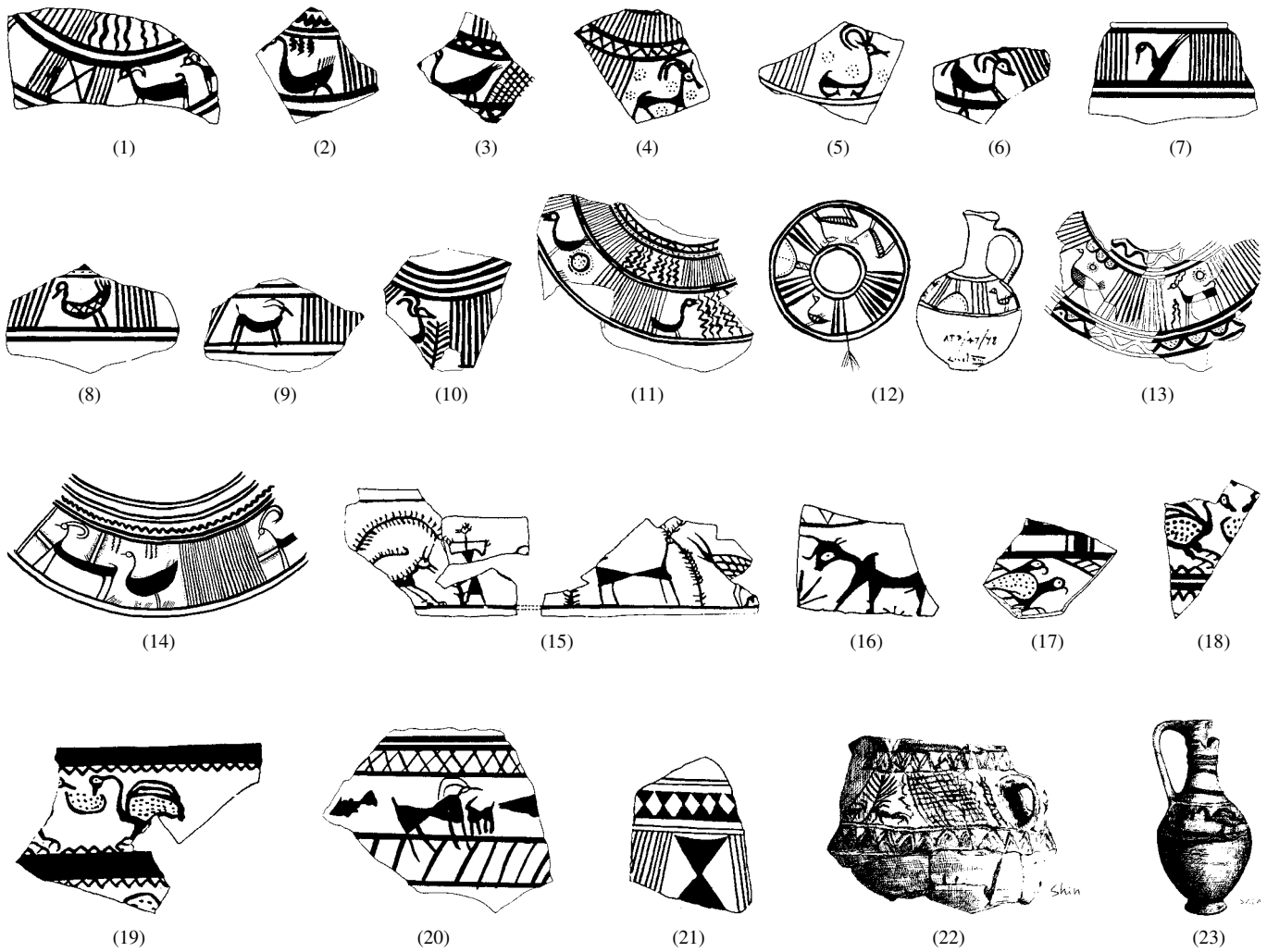


Fig. III-29. Local Painted Pottery from Alalakh ("Amuq-Cilician" Ware, nos. 1-14)

(1) (Alalakh, pl. 90: right in second row), Level XIII, MB IIA; **(2)** (Alalakh, pl. 90:ATP/47/83), Level XIIa, MB IIA; **(3)** (Alalakh, pl. 90: top right), Level XIV, MB IIA; **(4)** (Alalakh, pl. 93:c/ATP/47/13), Level X, MB IIA; **(5)** (Alalakh, pl. 93:e/ATP/47/19), Level X, MB IIA; **(6)** (Alalakh, pl. 90:ATP/47/84), Level XIIa, MB IIA; **(7)** (Alalakh, pl. 97:j/ATP/209), Unstratified, MB IIA(?); **(8)** (Alalakh, pl. 97:l/ ATP/344), Unstratified, MB IIA(?); **(9)** (Alalakh, pl. 98:b/ATP/347), Unstratified, MB IIA(?); **(10)** (Alalakh, pl. 98:c/ATP/349), Unstratified, MB IIA(?); **(11)** (Alalakh, pl. 90:ATP/47/111), Level XIII, MB IIA; **(12)** (Alalakh, pl. 90:ATP/47/78 left), Level XIII, MB IIA; **(13)** (Alalakh, pl. 90:ATP/47/174), Level XII, MB IIA; **(14)** (Alalakh, pl. 92:ATP/42/72), Level XI, MB IIA; **(15)** (Alalakh, pl. 93:a/ATP/48/41), Level X, MB IIA; **(16)** (Alalakh, pl. 93:q/ATP/49/33), Level VI, MB IIC-LB I; **(17)** (Alalakh, pl. 97:p/AT/46/94), Level V, LB IA; **(18)** (Alalakh, pl. 97:r/ATP/37/417), Unstratified, probably Level V, LB IA; **(19)** (Alalakh, pl. 97:rc/ATP/37/417), Unstratified, probably Level V, LB IA; **(20)** (Alalakh, pl. 96:-c/ATP/39/139), Level V, LB IA; **(21)** (Alalakh, pl. 97:a/AT/46/153), Level III, LB IIA; **(22)** (Alalakh, pl. 86:ATP/ 39/106), Level VI, MB IIC-LB I; **(23)** (Alalakh, pl. 87-c/ATP/39/72), Level IV, LB IB.

The closest parallels to Canaanite pottery paintings are found on groups of local monochrome-painted vessels from northern Syria during the MB II and LB II, which are given various names according to the polity of each period or their geographical distributions (Figs. III-29:1-23). Some examples from Alalakh are shown in Fig. III-29. The

paintings on these vessels are comparatively crude. Quadrupeds and birds are the most commonly-occurring natural motifs, but human figures and fish also appear in the pottery paintings. In addition, the representation of the "tree of life" theme is quite common (nos. 10 & 22-23; see also Alalakh, pl. 86:ATP/36/199). Most natural motifs are depicted in the silhouette style and are arranged in the metope or frieze structures.

Most of the triglyphs in metope designs consist of straight vertical lines. They are in contrast to those of Canaanite metope designs, which usually consist of various geometric motifs. These geometric triglyphs occurring in the Canaanite metopic designs seem to reflect the influence from both Bichrome Ware and Chocolate-on-White Ware.

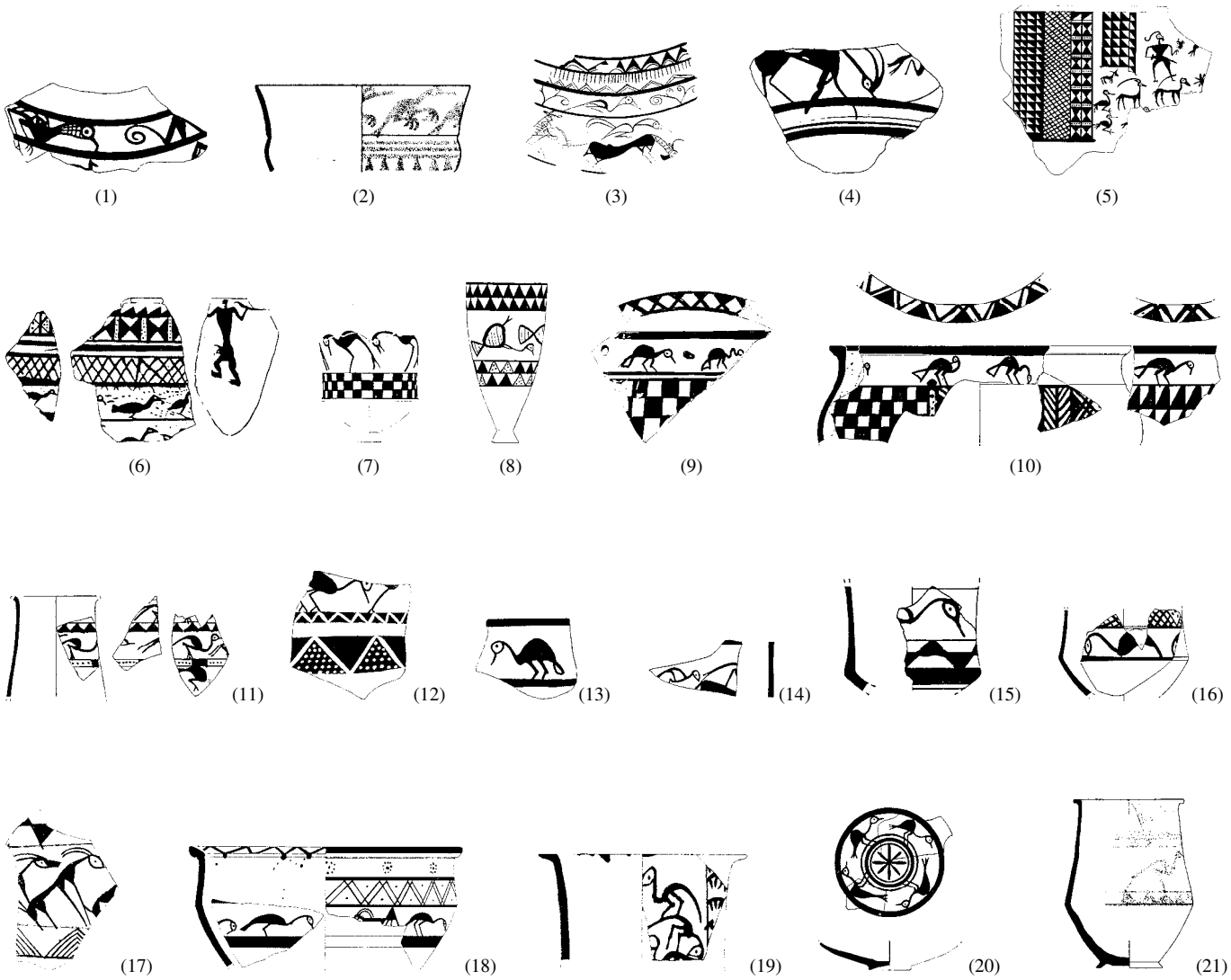


Fig. III-30. "Low-crouch running bird" style and "Transitional Khabur-Mitannian Ware" ("Late Old Babylonian Khabur Ware" and "Early Mitannian Khabur Ware")

(1) (Alalakh, pl. 93-r-ATP-47-86), Level VI, MB IIC-LB I; **(2)** T. al-Rimah, (Postgate, *et al*, 1997, pl 76-827), Level A 3, Late Babylonian, MB IIC; **(3)** (Alalakh, pl. 94-a), Level VI, MB IIC-LB IA; **(4)** (Alalakh, pl. 95-AT 96-272), Level V, LB IA; **(5)** (Alalakh, pl. 95-ATP-39-279), Level V, LB IA; **(6)** (Alalakh, pl. 95-AT-46-336), Level V, LB IA; **(7)** T. Brak, (Mallowan, 1947, pl. 77:1), Mallowan's Level 2 in Area HH (Level 4-5), LB IB; **(8)** T. Brak, (Mallowan, 1947, pl. 77:5), Mallowan's Level 2 in Area HH (Level 4-5), LB IB; **(9)** T. Brak, (Mallowan, 1947, pl. 78:5), Mallowan's Level 3 in Area HH (Level 6-7), LB IA; **(10)** (T. Brak 1, fig. 200:455), Level 4-5 (mixed) in Area HH, LB IB; **(11)** (T. Brak 1, fig. 201:471), Level 4-5 (mixed) in Area HH, LB IB; **(12)** T. Brak, (Mallowan, 1947, pl. 78:13), Mallowan's Level 3 in Area HH (Level 6-7), LB IA; **(13)** T. Brak, (Mallowan, 1947, pl. 78:9), Mallowan's Level 3 in Area HH (Level 6-7), LB IA; **(14)** (T. Brak 1, fig. 200:458), Level 5 in Area HH, LB IB; **(15)** (T. Brak 1, fig. 201:461), Level 4 in Area HH, LB IB; **(16)** (T. Brak 1, fig. 201:464), Level 7 in Area HH, LB IA; **(17)** T. Brak, (Mallowan, 1947, pl. 78:11), Mallowan's Level 3 in Area HH (Level 6-7), LB IA; **(18)** (T. Brak 1, fig. 200:457), Level 4-5 (mixed) in Area HH, LB IB; **(19)** (T. Brak 1, fig. 201:472), Surface in Area HHl **(20)** (T. Brak 1, fig. 201:475), Level 2-4 (mixed) in Area HH, LB IB(?); **(21)** T. al-Rimah, (Postgate, *et al*, 1997, pl. 78:863), Level C 5b, Mitannian (LB I, c. 1550-1400 BCE).

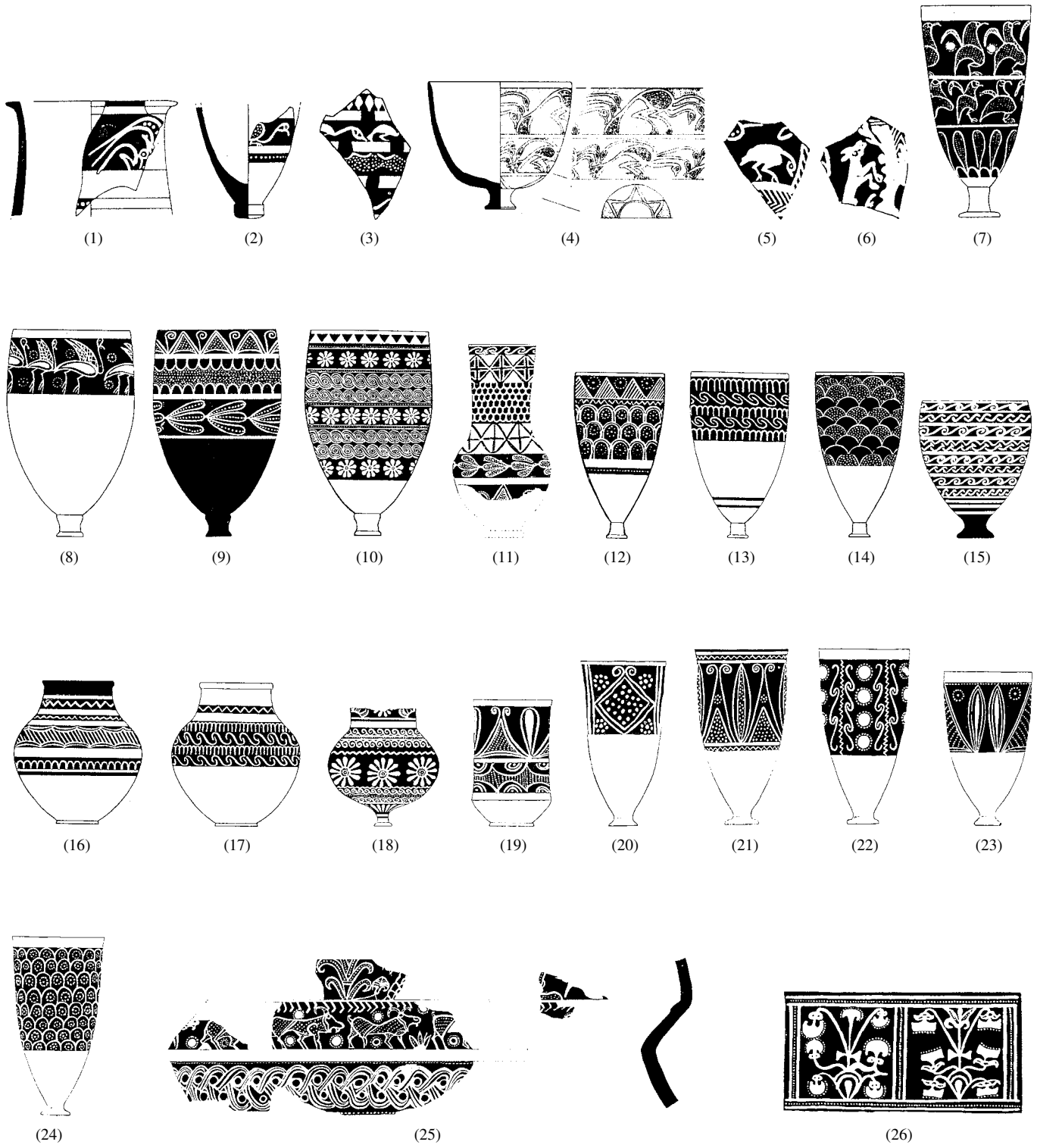


Fig. III-31. "Low-crouch running bird" style and Nuzi Ware

(1) (T. Brak 1, fig. 199:445), Level 5 in Area HH, LB IB; **(2)** (T. Brak 1, fig. 199:449), Level 3-4 (mixed) in Area HH, LB IB-IIA; **(3)** (T. Brak 1, fig. 199:454), Unstratified; **(4)** T. al-Rimah, (Postgate, *et al*, 1997, pl. 68:675), Level A 2c, Mitannian (LB I, c. 1550-1400 BCE); **(5)** (Alalakh, pl. 105:ATP/39/135 B); **(6)** (Alalakh, pl. 105:ATP/39/135 A); **(7)** (Alalakh, pl. 104:ATP/8/201); **(8)** (Alalakh, pl. 104:ATP/283); **(9)** (Alalakh, pl. 105:ATP/8/16); **(10)** (Alalakh, pl. 105:ATP/345), Level VI, LB IB; **(11)** (Alalakh, pl. 106:ATP/8/72), Level VI, LB IB; **(12)** (Alalakh, pl. 104: 3rd row middle); **(13)** (Alalakh, pl. 104:ATP/8/199); **(14)** (Alalakh, pl. 104:ATP/39/217); **(15)** (Alalakh, pl. 105: 2nd row middle); **(16)** (Alalakh, pl. 106:ATP/37/91); **(17)** (Alalakh, pl. 106:ATP/37/341), Level VI, LB IB; **(18)** (Alalakh, pl. 106:ATP/37/277); **(19)** (Alalakh, pl. 106:ATP/47/38); **(20)** T. Brak, (Mallowan, 1947, pl. 77:4), Mallowan's Level 2 in Area HH (Level 4-5), LB IB; **(21)** T. Brak, (Mallowan, 1947, pl. 77:6), Mallowan's Level 2 in Area HH (Level 4-5), LB IB; **(22)** T. Brak, (Mallowan, 1947, pl. 77:7), Mallowan's Level 2 in Area HH (Level 4-5), LB IB; **(23)** T. Brak, (Mallowan, 1947, pl. 77:8), Mallowan's Level 2 in Area HH (Level 4-5), LB IB; **(24)** T. Brak, (Mallowan, 1947, pl. 77:9), Mallowan's Level 2 in Area HH (Level 4-5), LB IB; **(25)** (T. Brak 1, fig. 196:402), from Level 2 of the Mitanni Temple in Area HH, which was finally destroyed in the early 13th cent. BCE; **(26)** (Alalakh, pl. 105:ATP/47/73), Atchana Ware.

CHAPTER IV:
STATISTICS OF OCCURRENCES AND DISTRIBUTION ANALYSES

A total of 3,225 examples of painted vessels and sherds from more than 50 sites have been examined. More than half of this corpus of examples (1,683: approximately 52 %) come from five major sites, including Beth-Shean (408), Hazor (408), Megiddo (316), Lachish (301), and Tell Deir ‘Alla (250). The first four sites are located in northern Canaan. Lachish was an important Canaanite center in the southern part of Canaan during the LB and Iron IA. The other examples come from forty-four different sites in various areas of the land of Canaan that existed during the LB and Iron I.

The geographical scope of the present study extends only from the Mountains of Lebanon in the north to the Brook of Egypt in the south (cf. Raney, 2006: 35). The eastern boundary is the Jordan Rift; thus, the sites located along the eastern bank of the Jordan River are included within this study. The Mediterranean Sea forms the western boundary. The only exception to these borders is Tomb 2 of Jabal Nuzha (near Amman) where some important decorated LB IIB-Iron IA vessels have been retrieved.

The statistics of the present study have limitations. For example, they are based on only the published vessels. The problem is that in many cases, the excavators did not publish all of the painted vessels and sherds. This fact undoubtedly affects the result of the distribution analyses.

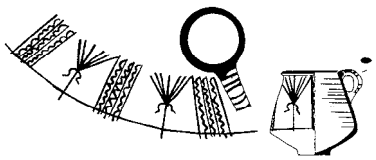
Nevertheless, since an excavator tends to publish primarily the important finds from a site, a synthetic analyses of the statistics based on the published materials from each site is certainly worth attempting. As far as painted Canaanite pottery is concerned, it can be said that the vessels decorated with natural motifs are more important than those decorated with plain geometric motifs. In the same way, those with the commonly-occurring major motifs are more important than those with minor ones that are represented by only a few isolated examples, and the motifs that are typical to Canaanite pottery paintings are of more importance than those occurring universally in other cultures. This is why the present study particularly focuses on major natural motifs, which are typical to Canaanite pottery paintings.

Sites	Min. NVS	Sites	Min. NVS	Sites	Min. NVS
‘AF (‘Afula)	22	MIC (T. Michal)	20	BCSJS-‘Askar (T. Balatah)	1
AJJ (T. el-Ajjul)	44	MIQ (T. Miqne-Ekron)	25	BCSJS-Otniel	3
ASH (Ashdod)	153	MOR (T. Mor)	25	DB (Deir el-Balah)	12
BAT (T. Batash-Timnah)	91	MV (T. Mevorakh)	22	‘EIT (T. ‘Eitun)	4
BS (Beth-Shean)	408	SAF (T. es-Safi)	4	FAR(N) (T. el-Far‘ah North)	12
BSM (Beth-Shemesh)	114	QSH (T. Qashish)	31	GIB (Gibeon)	9
DA (Tel Dan)	46	SER (T. Sera‘)	5	JAT (T. Jatt)	14
EP (unknown sites)	35	TAA (Ta‘anach)	20	APH (Aphek)	3
FAR(S) (T. el-Far‘ah South)	23	TAH (T. Abu Hawam)	20	HBJ (T. el-Harbaj)	1
GED (T. Gedor)	14	TBM (T. Beit Mirsim)	65	IZS (‘Izbet Sartah)	7
GZR (Gezer)	186	TDA (T. Deir ‘Alla)	250	PG-AK (Persian Garden)	7
HA (Hazor)	408	TES (T. es-Sa‘idiyeh)	22	QUB (el-Qubeibeh)	2
HES (T. el-Hesi)	9	YIN (T. Yin‘am)	26	KhR (Khirbet Rabud)	4
JEM (T. Jemmeh)	21	YO (T. Yoqne‘am)	41	QAS (T. Qasile)	1
JER (Jerusalem)	83	ZIP (T. Zippor)	15		
JRC (Jericho)	239	AMN (Amman)	20		
LA (Lachish)	301	BCSJS-Zawata	14		
MG (Megiddo)	316	BCSJS-Rumeideh	7	**Total:**	**3225**

Table IV-1. Sites and Number of Vessels and Sherds (NVS)

IV-1. NUMBER OF OCCURRENCES (NO) OF DECORATIVE MOTIFS

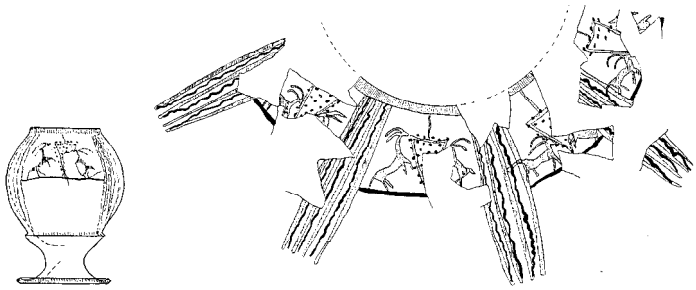
The statistics in the present study represent the number of occurrences of each decorative motif; these occurrences are based on the typologies presented in Chapter II. *The number of occurrences of a decorative motif is equal to the number of the vessels and sherds, which bear the depiction of that motif.* Thus, each motif only gets counted once, regardless of the number of times it is repeated on a vessel. For example, when a motif classified as the sub-type 1-1/2: Mnb=T-date-palmA2 occurs on a vessel, it only counts as one occurrence, regardless of how many times it is depicted on the same vessel (cf. below).



(Lachish-RAE III, fig. 19.31:9)

The decoration painted on a goblet from Structure III of the Foss Temple at Lachish below is encoded as follows: 4Mnac=Q/B+Ma/1:[2Mnb-Q-horned1]+[Ma-triangle1]; Mgb=Pb-wavy line-v (cf. below). It consists of four dot-filled triangles (Ma=triangle1), each of which is flanked by two horned quadrupeds (Mnb=Q-horned1), and four groups of vertical wavy lines, which serve as the frame for the metopic structure (the sub-type Mgb=Pb-wavy line-v). These motifs form the four technically-identical scenes.

In the statistics, however, only a single occurrence is listed for each motif, since the number of its occurrences always means the number of the vessels and sherds that bear the depiction of the motif, as mentioned above.



(Lachish II, pls. 47:229 & 59:2)

When two or more different sub-types belonging to the same primary type occur together on a vessel, one occurrence is listed for each of the sub-types respectively. The primary type also gets a single occurrence, rather than two, because the two sub-types belong to the same type. For example, several depictions of the sub-type T-date-palmA7 and the sub-type T-date-palmA2/poled circle2 occur on a cult stand from Megiddo (Megiddo II, pl. 251:1). In this case, a single occurrence is counted for each of the two sub-types, and one occurrence for the type T-date-palmA as well. One occurrence for a type of tree also means one occurrence for the class of trees (Mnb=T).

The present work also deals with many broken decorations found on incomplete vessels and sherds. These finds contain many fragmentary decorative elements that are very likely to belong to known types or sub-types. The *maximum number of occurrences* (Max. NO) take these elements into account, while the "minimum number of occurrences" (Min. NO) excludes them. (For the examples of each motif and its maximum and minimum numbers of occurrences, see the Database in Volume II. *All statistics of each motif presented in this chapter are based on its minimum number of occurrences.*)

IV-1.1. Basic Natural Motifs (Mnb) and Abstract Motifs (Ma)

Basic natural motifs have been observed in the decorations of at least 361 vessels and sherds (Min. NO). In addition to them, there are 32 vessels and sherds, which seem to bear depictions of natural motifs. Thus these numerical values comprise approximately 11.2% (minimum) and 12.2% (maximum) of the 3,225 vessels and sherds that have been examined.

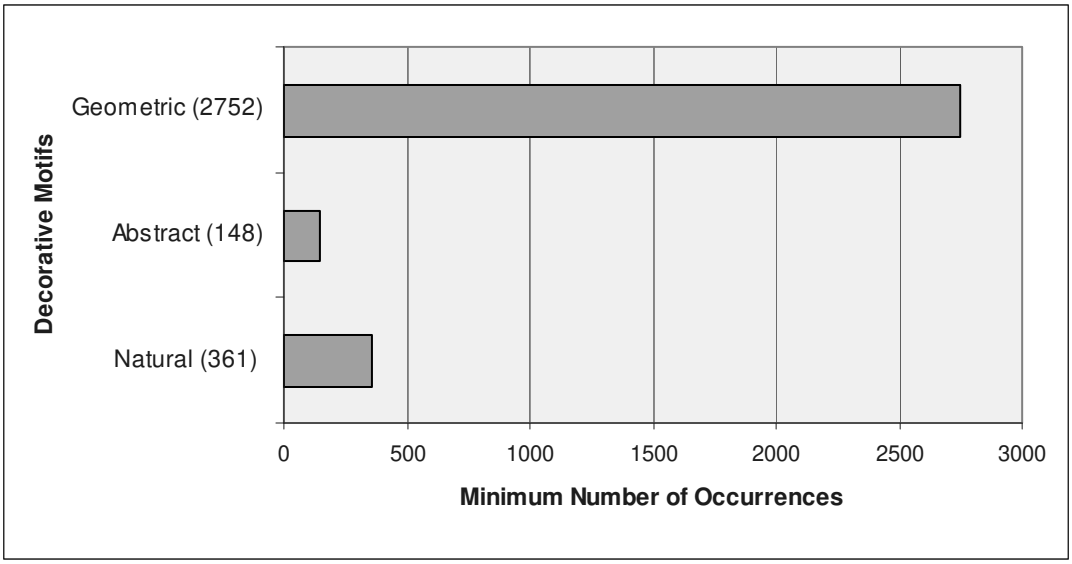


Chart IV-1. Decorative Motifs and Their Minimum Number of Occurrences

The *tree* turned out to be the most commonly-occurring natural motif (the Class 1: Mnb=T). Tree motifs are found on at least 220 vessels and sherds comprising 60.9% of those decorated with natural motifs. In particular, the Type 1-1: T-date-palmA has been observed on at least 133 vessels and sherds comprising approximately 36.8% of those decorated with natural motifs. The predominant sub-type of this group is the T-date-palmA2 motif, which occurs on at least 76 vessels and sherds (approximately 57.1% of the Min. NO of the type and 21.1% of the natural motifs as a whole). The second largest sub-type of this type is the T-date-palmA5. This form occurs on 22 vessels and sherds (approximately 16.3% of the Min. NO of the T-date-palmA type), most of which come from Hazor. This is followed by the third sub-type, the T-date-palmA7, which is observed in the decorations of 14 vessels and sherds (approximately 10.5% of the Min. NO of the type).

The second type of date-palm (the Type 1-2: Mnb=T-date-palmB) is found on only 11 vessels and sherds. Many of the tree motifs are classified into the miscellaneous group (the Type 1-3: Mnb=T-miscellanea), which includes the examples found on at least 78 vessels and sherds (Max. NO: 83). This numerical value comprises approximately 35.5% of the Min. NO of the tree motifs and 21.6% of the natural motif-decorated vessels and sherds as a whole.

The second largest class of natural motifs is that of the *quadrupeds* (the Class 3: Mnb=Q). Motifs depicting quadrupeds are found on at least 157 vessels and sherds (approximately 43.5% of the natural motif-decorated vessels and sherds). The predominant type of this class is the Type 3-1: Mnb=Q-horned, which includes any depiction of horned quadrupeds. This type occurs on at least 97 vessels and sherds (approximately 61.8% of the Min. NO of all the quadruped motifs and 26.9% of all the vessels and sherds decorated with natural motifs).

This type consists of three sub-types, Q-horned1, Q-horned2, and Q-horned3; the first sub-type occurs on at least 46 vessels and sherds (comprising approximately 47.4% of the Min. NO of the Q-horned type). The second and third sub-types occur on at least 33 and 19 vessels and sherds, respectively (comprising approximately 34% and 19.6% of the Min. NO of the Q-horned type, respectively).

Other types of quadruped motifs occur in very small numbers: the Type 3-2: Q-deer (Min. NO: 12), the Type 3-4: Qp (Min. NO: 9); and the Type 3-3: Qd (Min. NO: 1). In addition, broken depictions of quadrupeds have been observed on at least 56 incomplete vessels and sherds (approximately 35.7% of the Min. NO of the Q-horned type).

Birds (the Class 4: Mnb=B) are not as popular as trees or quadrupeds in Canaanite pottery paintings. However, depictions of birds are also found on many vessels and sherds (Min. NO: 54). They comprise the third largest class of natural motifs occurring on approximately 15.0% of all the vessels and sherds decorated with natural motifs. Unlike the tree and quadruped classes, the bird class has no notable type.

Depictions of various *human figures* (Class 9 Mnb=H) are found on 18 different vessels and sherds from the corpus, which comprise 5.0% of those decorated with natural motifs. In terms of statistics, other minor classes of natural motifs, which are less common than the Mnb=H class, are insignificant. These minor classes include the Class 5: Mnb=F (fish, Min. NO: 5), the Class 6: Mnb=CR (crab, Min. NO: 2), the Class 7: Mnb=S (snake, Min. NO: 3), the Class 8: Mnb=I (insect, Min. NO: 2), and the Class 10: Mnb=D (deity, Min. NO: 2).

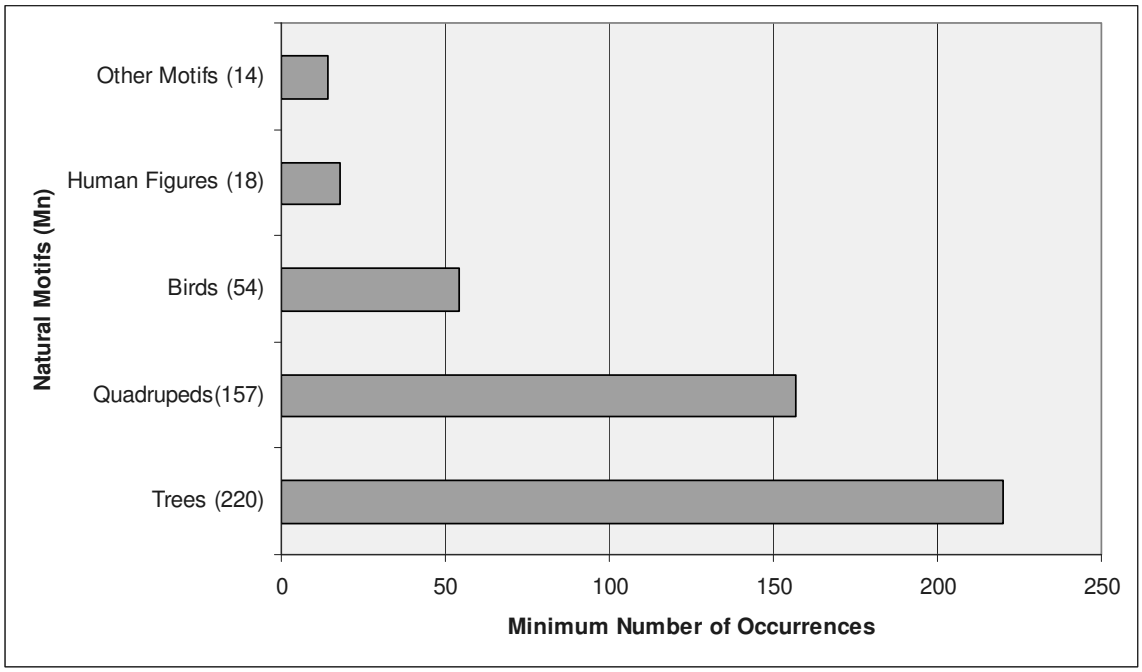


Chart IV-2. Natural Motifs and Their Minimum Number of Occurrences

Abstract motifs occur in the decorations of 148 vessels and sherds. Many of the abstract motifs are difficult to classify, and they are grouped into the Class 39: Ma=miscellanea. 92 vessels and sherds bear abstract motifs that are possible to classify (approximately 62.2% of the 148 occurrences of the abstract motifs). The wavy lines observed on 18 vessels and sherds have been identified as abstract motifs (approximately 12.2% of the total NO of the abstract motifs). Other classes of abstract motifs are minor in terms of statistics. These minor classes include the Class 31: Ma=triangle (NO: 13), the Class 32: Ma=poled circle (NO: 10), the Class 33: Ma=double triangle (NO: 9), the Class 34: Ma=circle (NO: 2), the Class 36: Ma=pole (NO: 1), the Class 37: Ma=dot (NO: 12), and the Class 38: Ma=script (NO: 1).

IV-1.2. Composite Natural Motifs (Mnc) and Composite Natural/Abstract Motifs (Mnac)

In many cases, natural motifs appear as part of a scene (composite natural motif: Mnc). Composite natural motifs occur on at least 112 vessels and sherds. Another 33 vessels and sherds bear scenes including abstract motifs, as well as natural motifs (composite natural/abstract motifs, Mnac). Thus, it can be said that scenes are found on at least 145 vessels and sherds. This number of occurrences comprises approximately 40.2% of the vessels and sherds that are decorated with natural motifs, and approximately 4.5% of the corpus of the 3,225 painted Canaanite vessels and sherds examined in the present study.

The present study has divided the scenes into 24 classes (20 for Mnc and 4 for Mnac), according to the basic natural motifs and abstract motifs that they include and according to how these motifs are arranged. The largest group within these classes is the Class 24: Mnc=T+Q (Tree + Quadruped), which includes any scene that depicts a tree flanked by (a) quadruped(s). This composite motif, known as the "tree of life" scene, occurs on at least 46 vessels and sherds, which comprises approximately 31.7% of the Min. NO of those bearing scenes.

As discussed in Chapter II, the tree is sometimes flanked by birds, instead of quadrupeds (the Class 25: Mnc=T+B, Min. NO: 11). In some other cases, quadrupeds and birds appear together around the tree (the Class 26: Mnc=T+Q+B, Min. NO: 9). There is also a vessel decorated with a scene depicting quadrupeds, birds, and fish, flanking a tree (the Class 27: Mnc=T+Q+F, Min. NO: 1). Sometimes, unidentified objects (Ma) also appear around the "tree of life" scene (the Class 41: Mnac=T+Q/B+Ma, Min. NO: 9). A scene painted on another vessel shows two men standing before a tree (Class 17 Mnc=H+T, Min. NO: 2). In some cases, an unidentified object (Ma) is shown near the tree (the Class 40: Mnac=T+Ma, Min. NO: 9).

All the scenes of these classes share an important common feature: *the tree-centered structure*, often called the "tree of life arrangement." Therefore, it is very likely that these scenes had homogeneous symbolic meanings. The scenes arranged in the tree-centered structure occur on 88 vessels and sherds, comprising approximately 60% of the

total NO of scenes. In some cases, the tree is replaced by an abstract motif or flower (the Type 42-1: Mnac=Q/B+Ma/1, Min. NO: 11; the Class 28: Mnc=FL+Q, Min. NO: 2; the Class 29 Mnc=FL+B, Min. NO: 2; the Class 30 Mnc=FL+Q+B, Min. NO: 1). If we add the scenes of these classes to the group of tree-centered (or "tree of life") scenes, its numerical value rises to 100, or approximately 68.5% of the total NO of scenes.

In any case, these statistics clearly show that the "tree of life" was popular among the inhabitants of Canaan during the LB and Iron I.

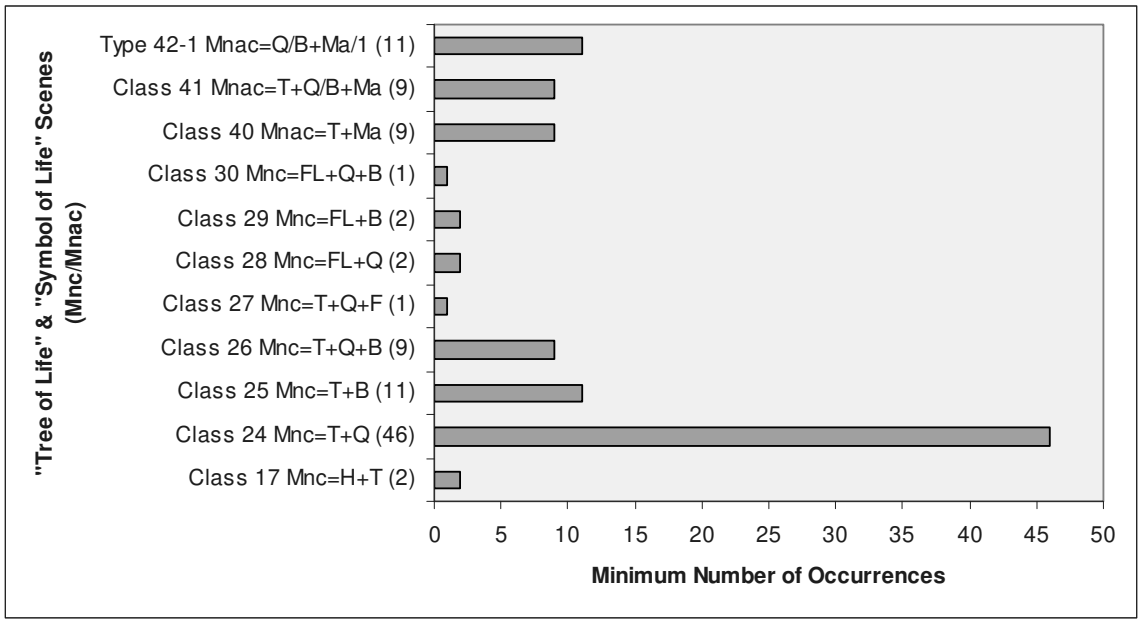


Chart IV-3. "Tree of Life" & "Symbol of Life" Scenes and Their Minimum Number of Occurrences

There are many other minor classes of scenes (Mnc and Mnac), but they are statistically insignificant. (For their number of occurrences, see the Database in Volume II). It is also possible that several broken scenes depicting animals from some of the minor classes may have originally belonged to "tree of life" scenes.

IV-1.3. Geometric Motifs

Geometric motifs have been observed on at least 2,752 vessels and sherds, which comprise approximately 85.3% of the corpus. The most commonly-occurring motif is the simple straight lines (the Class 45: Mgb=Ln). The motif of horizontal parallel lines (the sub-type 45-2/1 Mgb=Ln-parallel lines-h) occurs on at least 1,089 vessels and sherds (comprising approximately 33.8% of the corpus). The vertical parallel lines (the sub-type 45-2/2: Mgb=Ln-parallel lines-v) occur on 249 vessels and sherds (comprising approximately 7.7% of the corpus). It is also noteworthy that 225 vessels bear groups of short strokes (the Type 45-9: Mgb=Ln-strokes) executed along their rims. The net pattern represented by two sub-types of the Type 45-7: Mgb=Ln-X-shape (the sub-type 45-7/7: Mgb=Ln-X-shape/net pattern-h and the sub-type 45-7/8: Mgb=Ln-X-shape/net pattern-v) occurs on 184 vessels and sherds (approximately 5.7% of the corpus).

The second largest class of Mgb is the Class 46: Mgb=Pb, which is almost entirely represented by various motifs of wavy lines between two, parallel straight lines (the Type 46-1: Mgb=Pb-wavy line, Min. NO: 773, approximately 24% of the corpus). Two particular sub-types, the Pb-wavy line-v (vertical wavy lines) and the Pb-wavy line-h (horizontal wavy lines), include most of the examples; the sub-type 46-1/2: Pb-wavy line-v occurs on at least 535 vessels and sherds (comprising approximately 16.6% of the corpus), and the sub-type 46-1/1: Pb-wavy line-h is observed on at least 162 vessels and sherds (approximately 5% of the corpus). (For the NOs of other types and sub-types of this class, see the Database in Volume II).

Scholars believe that a wavy line between two parallel lines (and its variations) is one of the most important decorative motifs, since it distinguishes Canaanite pottery decorations from those found on foreign vessels. The high proportion of these unique motifs in Canaanite pottery paintings is in accord with these conclusions. It is difficult to assume that simple straight lines are the geometric motifs that characterize the Canaanite pottery painting tradition, even though they are the most commonly-occurring geometric motifs, because they are also common in foreign traditions.

Another geometric motif that is very common in Canaanite pottery paintings is the concentric circle (the sub-type 49-1/2: Mgb=Cl-circle/pattern-concentric), which occurs on at least 581 vessels and sherds (approximately 18.3% of the corpus). This sub-type virtually represents every occurrence of the type 49-1: Mgb=Cl-circle (Min. NO: 597), as well as the Class 49: Mgb=Cl (Min. NO: 609), comprising 97.3% of the type's occurrences and 95.4% of the class's occurrences.

In regard to the popularity of the concentric circle, it seems necessary to emphasize that this motif occurs almost entirely on the vessel types with circular surfaces for the main decoration area, such as bowls, chalices, and lentoid flasks. As discussed in Chapter III, the concentric circle motif in circle designs corresponds to the horizontal straight lines in non-circle designs (the sub-type 45-2/1: Mgb=Ln-parallel lines-h); the horizontal straight lines are the most popular geometric motif in Canaanite pottery paintings. The popularity of these two plain motifs seems to be attributed to their simplicity.

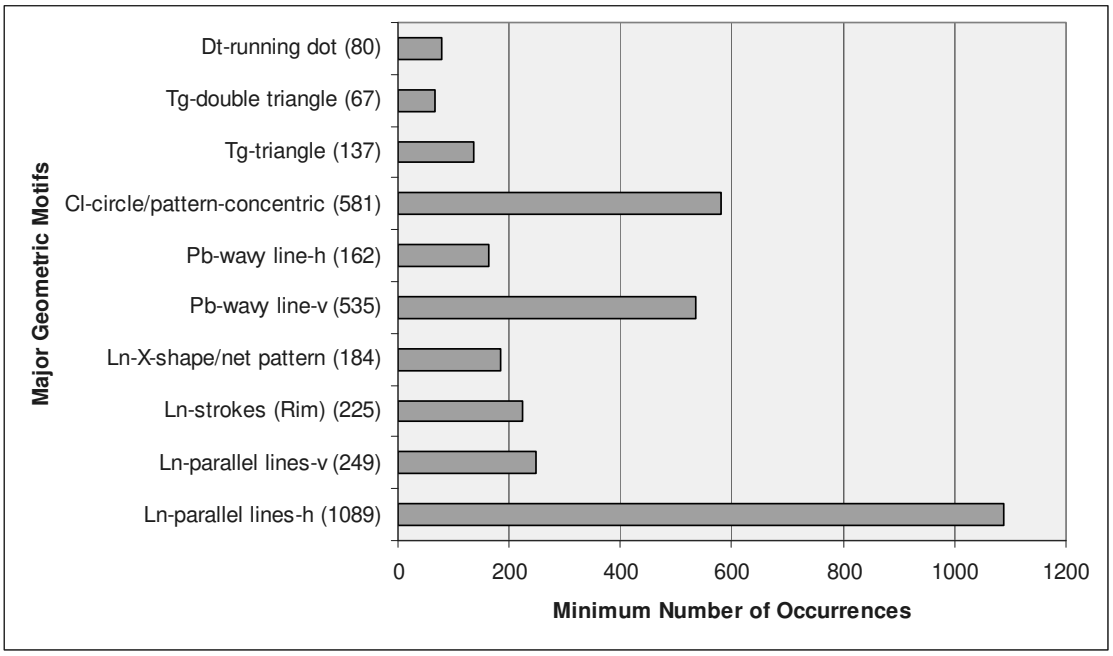


Chart IV-4. Major Geometric Motifs and Their Minimum Number of Occurrences

In addition to the three major groups of geometric motifs above, there are some others worth noting as well. The Class 47: Mgb=Tg-triangle (Min. NO: 204, approximately 6.3% of the corpus) includes three types of triangle motifs. The first is the Type 47-1: Mgb=Tg-triangle, which consists of four sub-types of regular and reverse triangle motifs. The regular and reverse triangle motifs (Mgb=Tg-regular triangle & Mgb=Tg-reverse triangle) have been observed on at least 137 vessels and sherds (approximately 4.3% of the corpus). The second type includes various sub-types of the double triangle motif (the Type 47-2: Mgb=Tg-double triangle). At least 67 occurrences have been counted for this motif (approximately 2.1% of the corpus). The third type is the Maltese cross, which reflects a foreign influence. This type is statistically insignificant.

The Class 44: Mgb=Dt includes various kinds of dot motifs. Dots appear as geometric motifs on at least 91 vessels and sherds (approximately 2.8% of the corpus). Nearly 87.9% of this class is the running-dot motif (the Type 44-1: Mgb=Dt-running dot, Min. NO: 80, approximately 2.5% of the corpus). As discussed in Chapter II, the running dot motif is common on Chocolate-on-White Ware and on those vessels from sites in the north, such as Hazor, Beth-Shean, Megiddo, Tell Deir 'Alla etc. The running dot motif seems to appear somewhat later in the south.

IV-1.4. Handle Decoration Motifs (Mhd)

In Chapter II, various motifs observed on the handles of 305 vessels from twenty sites have been analyzed. The examples have been classified into ten classes. In this section, all the 407 vessels with painted handles from the corpus have been examined, but the proportion of each class does not change considerably. The close association between the handle decoration motifs (Mhd) and the Canaanite tree iconography has been discussed in Chapter II. In particular, a direct relationship between the Class 57: Mhd=A and the sub-types T-date-palmA5 and 6 has been suggested.

Class	Min. NO	Proportion (%)	Class	Min. NO	Proportion (%)
Mhd=A	86	approx. 21.1%	Type Mhd=C4	5	
Type Mhd=A1	73		Mhd=D	1	approx. 0.2%
Type Mhd=A2	14		Mhd=E	7	approx. 1.7%
Mhd=B	19	approx. 4.7%	Mhd=F	7	approx. 1.7%
Type Mhd=B1	17		Type Mhd=F1	6	
Type Mhd=B2	2		Type Mhd=F2	1	
Mhd=C	32	approx. 7.9%	Mhd=G	3	approx. 0.7%
Type Mhd=C1	12		Mhd=H	60	approx. 14.7%
Type Mhd=C2	2		Mhd=I	48	approx. 11.8
Type Mhd=C3	13		Mhd=J	130	approx. 31.9

Table IV-2. Motifs for Handle Decoration (Mhd) and Their Minimum Number of Occurrences

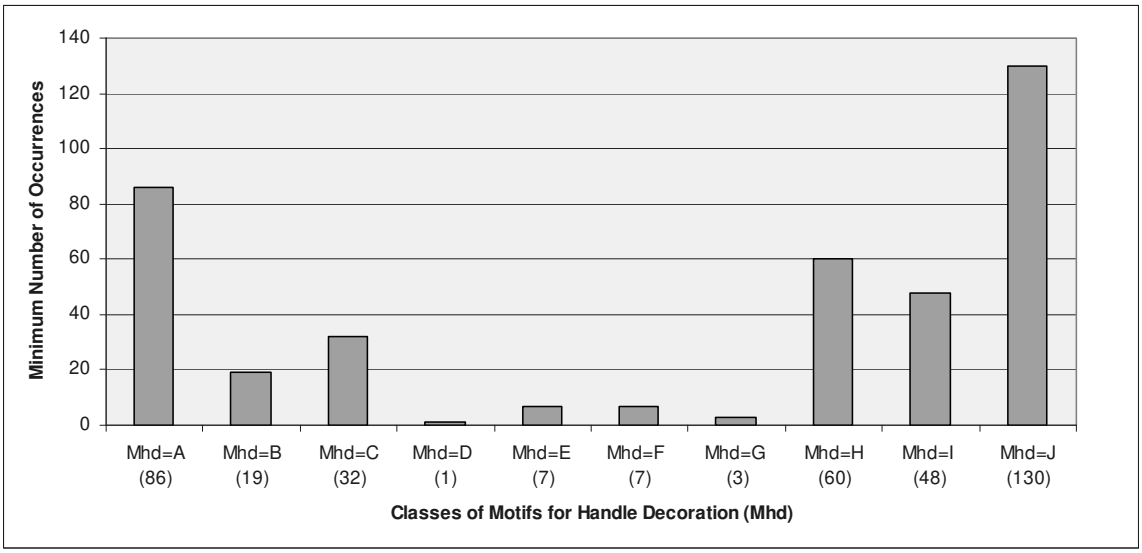


Chart IV-5. Motifs for Handle Decoration and Their Minimum Number of Occurrences

IV-1.5. Distribution Analyses of Decorative Motifs

The present study does not intend to examine the distribution patterns of every decorative motif, since not all of them are chronologically or geographically significant. Thus, the minor motifs, each of which is represented by only a few isolated examples, will not be examined. The distribution patterns of some of the major motifs, such as the simple straight lines, the concentric circle, the net pattern etc, will not be dealt with in this section. Given the universality and simplicity of these major motifs, it is difficult to assume that their distributions are chronologically or geographically meaningful. Instead, the present study will focus on certain classes, types, and sub-types of other major motifs that seem to be more typical to the Canaanite pottery tradition.

IV-1.5.1. Date-palm A ─ Lachish Style and Hazor Style

Statistically, the most important motif is the tree, particularly the Type 1-1: Mnb=T-date-palmA, which is clearly identified on at least 133 vessels and sherds that comprise approximately 60.5% of the overall tree motifs (Min. NO: 220). As mentioned above, 76 occurrences of this type (approximately 57.1%) are attributed to the sub-type 1-1/2: T-date-palmA2.

This unique motif is very important, not only because it is the predominant form of the type, but also because the temporal distribution pattern of its examples clearly shows a high concentration during a comparatively short period of time (the LB IIB-Iron IA), while it is widely found at more than 20 sites throughout Israel. The most important site for this sub-type is Lachish where at least 28 vessels and sherds bearing the motif (approximately 36.8% of its Min. NO) have been found. It is probable that Lachish served as the center for the distribution of this motif.

There are some five examples, which are characterized by the running dots arranged along the branches of the trees, which undoubtedly represent palm fronds. All of these five examples come from Beth-Shean. In order to distinguish between these examples and the regular ones of the sub-type1-1/2: T-date-palmA2, the present work will use the term *the Beth-Shean style* for the former and the term *the Lachish style* for latter. Not a single example of the Beth-Shean style has been observed on vessels from other sites. It is possible that this Beth-Shean style did not diffuse beyond Beth-Shean, where it existed during the LB I-II.

In contrast, the Lachish style begins to appear in Stratum VII (late LB IIB) at Beth-Shean. At Megiddo, it first appears in Stratum VIIB (LB IIB). It is noteworthy that this style is unknown at Hazor. This absence may indicate that the last LB stratum of Hazor (Stratum 1a/XIII) had already ended when the Lachish style was first introduced at Beth-Shean and Megiddo. This assumption accords with the hypothesis that the Canaanite city of Hazor was destroyed at the very beginning of the LB IIB, while those of Beth-Shean and of Megiddo still existed during the Iron IA (Beck & Kochavi, 1985: 38).[59] However, it is also possible that it is because of the far-northern location of Hazor.

Three examples of the Lachish style are attributed to the LB IIA strata at three sites: Lachish (Structure II of the Foss Temple), Tel Batash-Timnah (Stratum VII), and Khirbet Rabud (LB Stratum III). It is also possible that these three examples come from the earliest LB IIB remains, rather than the LB IIA. All of these three sites are located in the south. In short, it seems that the Lachish style of the sub-type 1-1/2: T-date-palmA2 developed at Lachish and that it quickly diffused into other areas of the country, becoming popular among the inhabitants of Canaan. This does not necessarily mean that the sub-type was invented at Lachish, although it is probable that Lachish was the most important distribution center for the T-date-palmA2 motif of the Lachish style. It appears that there was no direct relation between the Beth-Shean style and the Lachish style.

LB I-LB II:

BS-77 (LB IA / R2) BS-156 (LB IB / R1b) BS-171 (LB IIA, UME) BS-195 (early LB IIB / VIII) BS-278 (late LB IIB / VII)

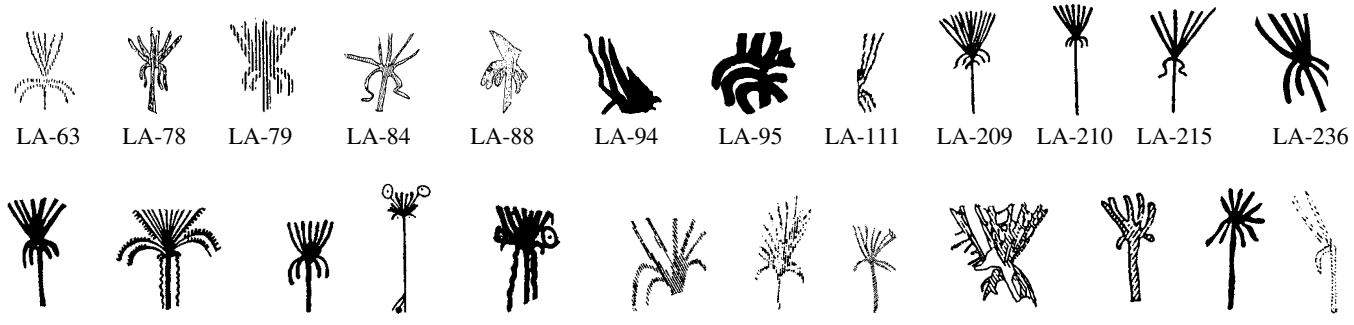
Fig. IV-1. T-date-palmA2 of the Beth-Shean Style

late LB IIA (or early LB IIB?):

LA-23 (FT-II) BAT-30 (Str. VII) KhR-1 (LB Str. III)

LB IIB:

(Lachish FT-III, Lvl. VIIA in Area S & P-2 or 1, Tomb 527; Megiddo Str. VIIB-A; Beth-Shean Str. VII; T. Miqne Str. XI; T. Yin'am Str. XIIA; T. Zippor Str. VI):

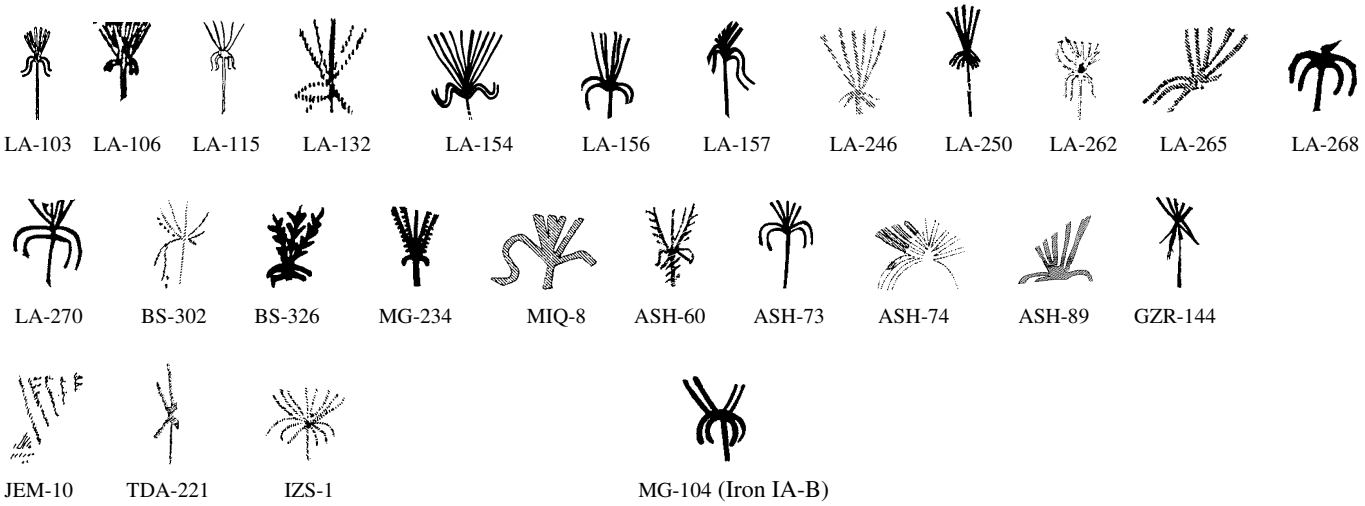


LA-63 LA-78 LA-79 LA-84 LA-88 LA-94 LA-95 LA-111 LA-209 LA-210 LA-215 LA-236

MG-31 MG-39 MG-52 MG-58 MG-307 BS-239 BS-254 BS-292 MIQ-6 MIQ-7 YIN-21 ZIP-5

[59] For the opinion that Hazor was destroyed in the late LB IIB, see Ben-Tor & Rubiato, 1999: 22-39.

Iron IA:
(Lachish Lvl. VI, Tomb 523 & 571; Beth-Shean Lvl. VI; Megiddo Str. VIB, Tomb 1101C; T. Miqne Str. VIIB; Gezer Str. XIII; T. Deir ʻAlla Iron Phs. D; ʻIzbet Sartah Str. III)



Examples roughly dating to LB II or Iron I:

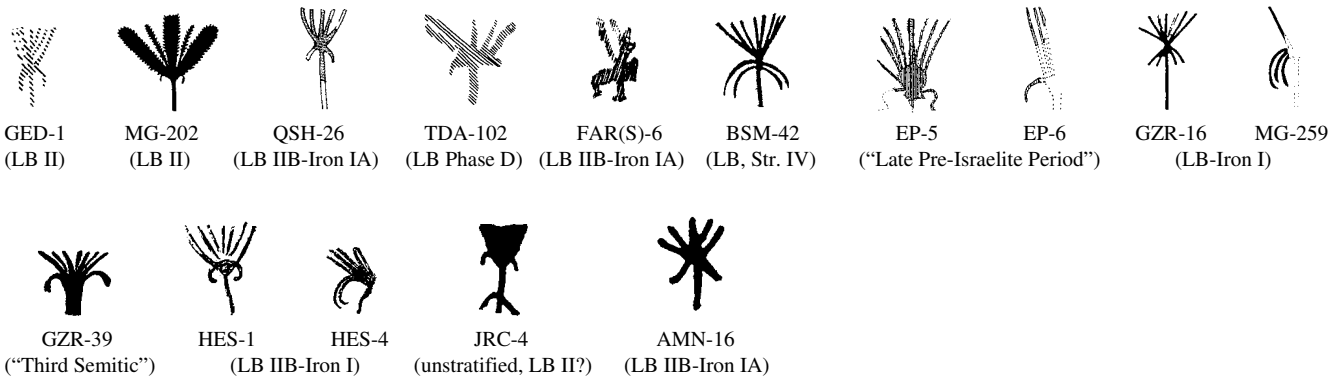


Fig. IV-2. T-date-palmA2 of the Lachish Style

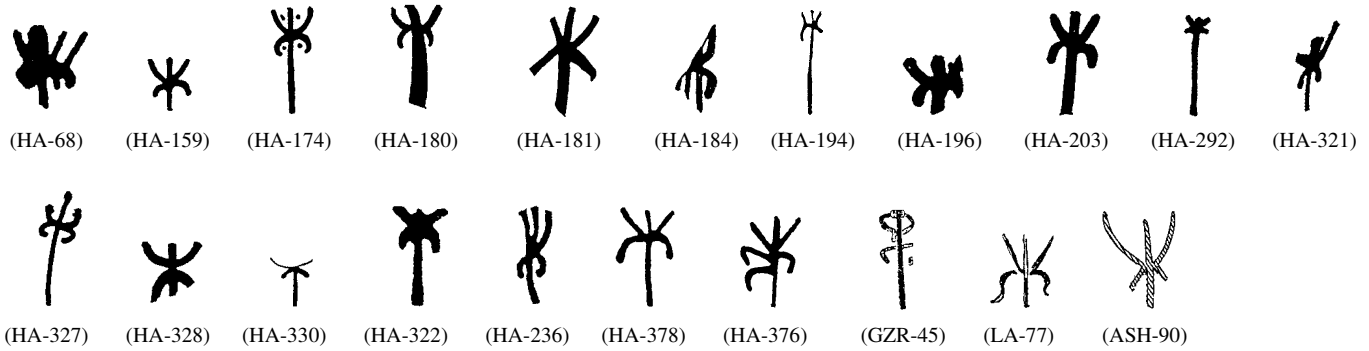
As mentioned above, the T-date-palmA2 motif does not occur on the Canaanite vessels from Hazor. Instead, it is the sub-type 1-1/5: T-date-palmA5 that characterizes the date-palm depictions occurring on the Hazor vessels and sherds. Nineteen of the twenty-two vessels and sherds bearing depictions of the T-date-palmA5 motif (approximately 86.4%) come from Hazor. This numerical value justifies the use of the term *the Hazor style* for the feature that characterizes this sub-type. This variation of T-date-palmA is simpler than the T-date-palmA2 motif depicted in the Lachish and Beth-Shean styles.

In addition to the T-date-palmA5, the T-date-palmA6 can also be attributed to the Hazor style. The differences between these two sub-types are minute, and two of the three examples of the latter come from Hazor. More importantly, the examples of these two sub-types are almost identical to the most popular motif for handle decoration in Canaanite pottery paintings (the Class 57: Mhd=A), which undoubtedly depicts a date-palm. This fact indicates that all of these motifs belong to the same tree iconography, as discussed in Chapter II. Interestingly enough, the spatial distribution pattern of the Mhd=A motif shows that an unusually high proportion is attributed to Hazor (see below).

Except for a bowl from Stratum XV (LB I), all of the vessels and sherds from Hazor that bear the date-palmA5 and 6 motifs come from the LB II strata (1b-a/XIV-XIII). The Hazor style is also found outside of Hazor; it occurs in later contexts (the LB IIB and Iron IA) at sites such as Gezer, Ashdod, Lachish, and Tel Yinʻam.

Chronologically, the Hazor style represents an earlier stage of development in the T-date-palmA motif in the north (LB IIA-early LB IIB) and precedes the Lachish style, which apparently developed later in the south (LB IIB-Iron IA). There is no doubt that the Lachish style was much more popular than the Hazor style, as attested by its spatial distribution. The Lachish style occurs not only in the south and north, but also in the Transjordan and Cyprus.

T-date-palmA5:



(HA-68) (HA-159) (HA-174) (HA-180) (HA-181) (HA-184) (HA-194) (HA-196) (HA-203) (HA-292) (HA-321)

(HA-327) (HA-328) (HA-330) (HA-322) (HA-236) (HA-378) (HA-376) (GZR-45) (LA-77) (ASH-90)

* The drawing of H-307 has been omitted.

T-date-palmA6:

(HA-136) (HA-250) (YIN-17)

Fig. IV-3. Hazor Style

Fourteen vessels and sherds bear decorations that include the tree motif of the sub-type 1-1/7: T-date-palmA7. Like the Lachish-style T-date-palmA2, this sub-type apparently belongs to the later stage of the T-date-palmA's development (LB IIB-Iron IA). The only example dating to the LB IIA comes from Hazor (Stratum 1b, HA-238). However, this isolated example is quite different from the rest; it is actually a combination of the T-date-plam7 motif with an Egyptian element, the lotus or papyrus (Fig. II-16:1).

Other minor sub-types of the T-date-palmA motif, each represented by a single, two, or three isolated example(s), also belong to the later stage.

* (+7) means that there are seven vessels probably dating to this period.
* Min. NS (Minimum Number of Sites)

	LB I	LB IIA	LB IIB	Iron IA	Iron IB	Min. NO	Min. NS
T-date-palmA1			1			1	1
T-date-palmA2							
Beth-Shean Style	1 1	1	1 1			5	1
Lachish Style		4	65 (+7)			76	20 (+α)
T-date-palmA3		1				1	1
T-date-palmA4							
T-date-palmA5 (Hazor Style)	1	19 (+1?)		1		22	4
T-date-palmA6 (Hazor Style)		3				3	2
T-date-palmA7		1	12		1	14	11
T-date-palmA8			1			1	1
T-date-palmA9				2		2	1
T-date-palmA10				1		1	1
T-date-palmA11		1		2		3	2
T-date-palmA12			1			1	1
T-date-palmA13		1		1		2	2
T-date-palmA14			2		1	3	2
T-date-palmA/lotus-papyrus		1		1		2	2
T-date-palmA/wavy line1							
T-date-palmA/poled circle			1			1	1
T-date-palmA/wavy line1/poled circle			1			1	1

Table IV-3. Temporal Distribution of Type T-date-palmA

	LB I	LB IIA	LB IIB	Iron IA	Iron IB	
Beth-Shean	R2/R1b/IXB	R1a/ IXA	VIII/VII	VI/4	V (Temples)	Unstratified
	9	4	18	10	2	1
Hazor	XV/2	XIV/1b	XIII/1a	XII	–	–
	6	3 10	16 6	0	–	–
Megiddo	IX/F-10	VIII	VIIB-A	VIB	VIA-V (Lo.)	LB-Iron I
	1	2	9	1(?)	2	–
		Tombs: 2		Tombs: 2		1
Lachish	FT-I	FT-II/VIIB	FT-III/VIIA	VI	–	Unstratified
	1 1	9	34	26	–	1
			Tombs: 2	3	–	–
Tell Deir 'Alla	A B C D E F			A - D	E - K	–
	1 1 0 7 4 0			4	0	–

Table IV-4. Temporal Distributions of Natural Motifs at the Five Major Sites

IV-1.5.2. "Tree of Life" and "Symbol of Life" Scenes

As mentioned above, the most popular composite natural motif in Canaanite pottery paintings is the theme known as the "tree of life." This theme, which probably finds its origin in the ancient Near Eastern culture, has a long history in the Land of Israel as well. The theme begins to occur on pottery in the MB II, and continues to appear until (at least) the Iron IB.

Since many of the examples are roughly dated to the LB or Iron Ages, it is not easy to determine the temporal distribution pattern of this composite motif. However, there is no doubt that its popularity reached its zenith in the LB IIB and Iron IA, as evidenced in the case of the date-palm motif or the natural motifs as a whole. This conclusion remains true, even if the "symbol of life" and "flower of life" scenes are counted as "tree of life" motifs.

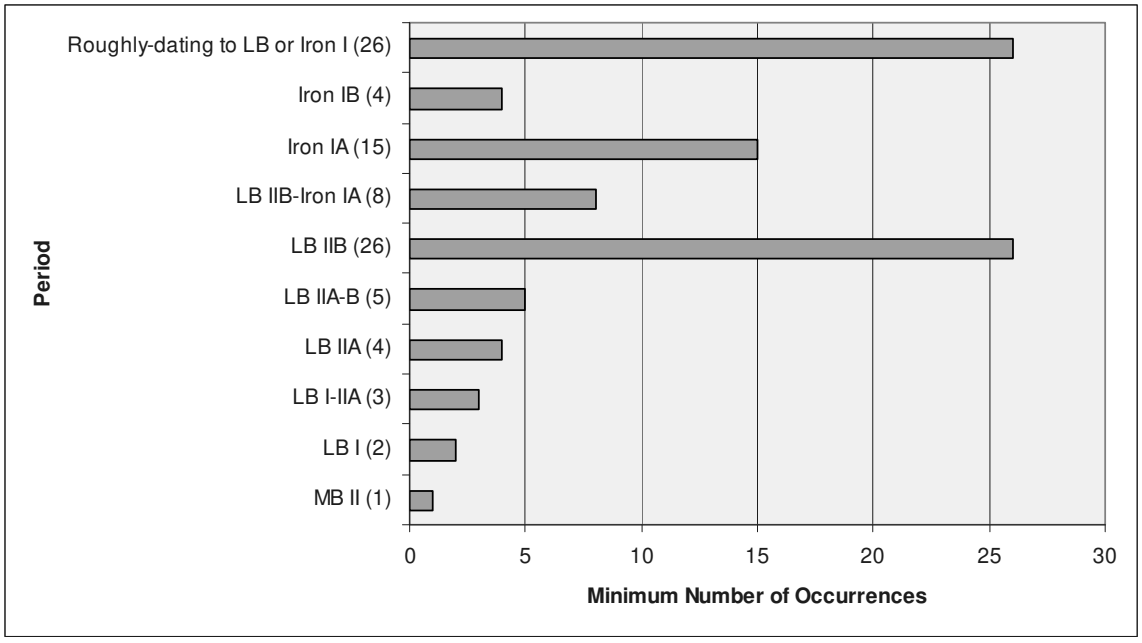


Chart IV-6. Temporal Distribution of "Tree of Life" and "Symbol of Life" Scenes

The spatial distribution pattern of this motif shows that it was widespread throughout the country. Vessels and sherds bearing this motif have been found at 26 of the 50 sites that are dealt with in the present study. The largest proportion of this composite motif is attributed to Lachish.

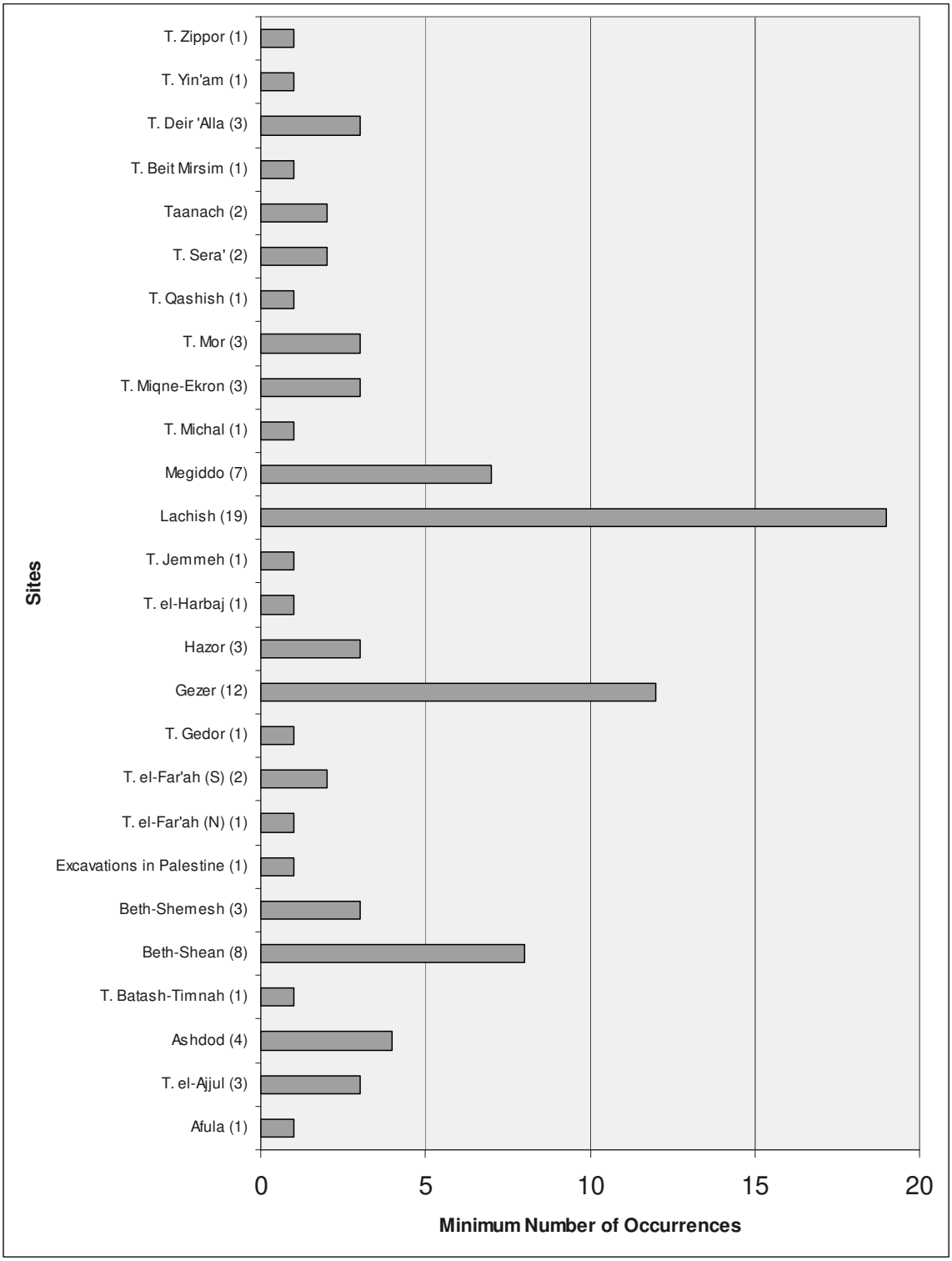


Chart IV-7. Spatial Distribution of "Tree of Life" and "Symbol of Life" Scenes

IV-1.5.3. Mhd A and Mhd B

The largest class of handle decoration motifs is the Class 66: Mhd=J, which includes any miscellaneous geometric motifs painted on handles. The distribution patterns of these motifs are not very useful. The most important and popular motif for handle decoration is the Mhd=A, which apparently depicts a date-palm tree (Class 57). Its association with the Hazor-style date-palm motifs (the T-date-palmA5 & 6) was discussed above, and in Chapter II as well. It is important to note that a remarkably large proportion of the Mhd=A motif (Min. NO: 38, approximately 44.2% of the 86 Min. NO of the motif) is attributed to Hazor. This fact indicates that Hazor was the most important center for the distribution of the Mhd=A motif in the region, regardless of where it originated.

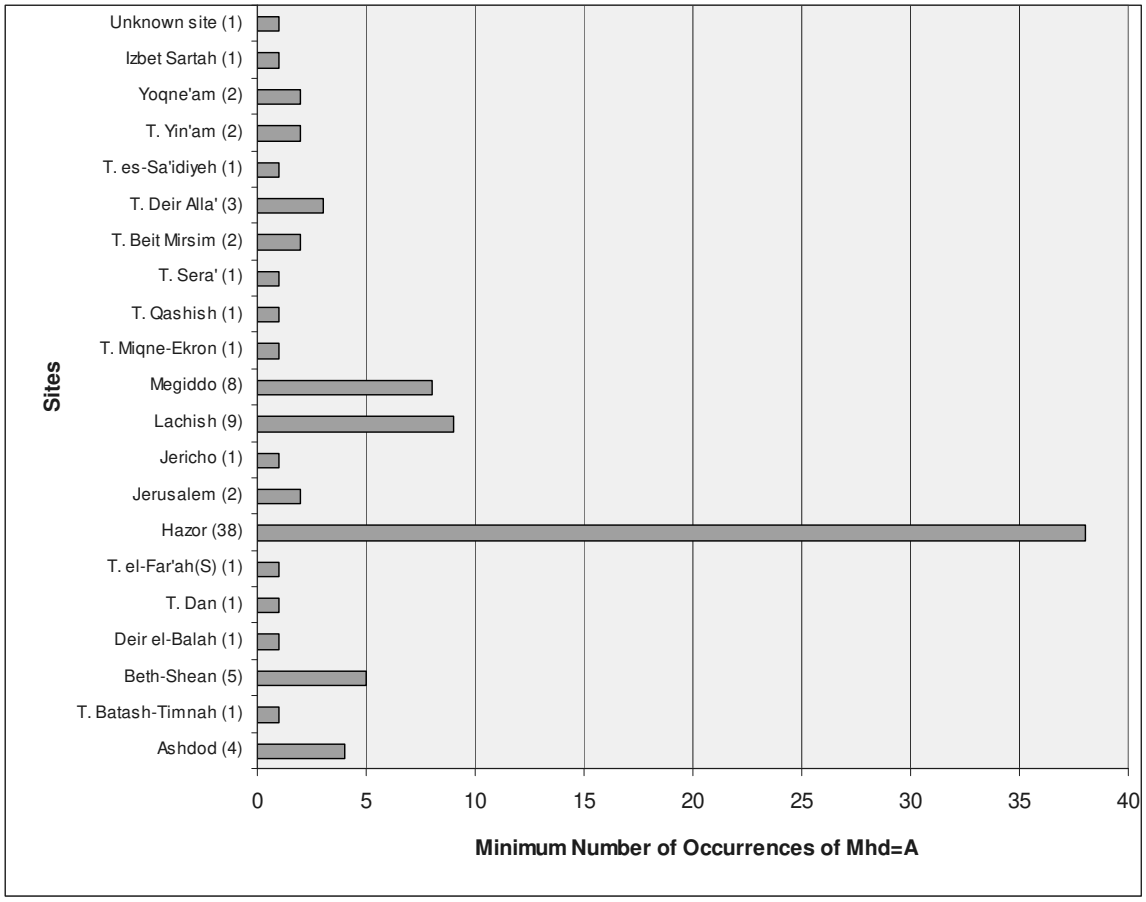


Chart IV-8. Spatial Distribution of Handle Decoration Motif Mhd=A

Chronologically, the Mhd=A motif reached its zenith in the LB II, as in the case of the date-palmA motifs of the Hazor-style (the sub-types T-date-palmA5 & 6).

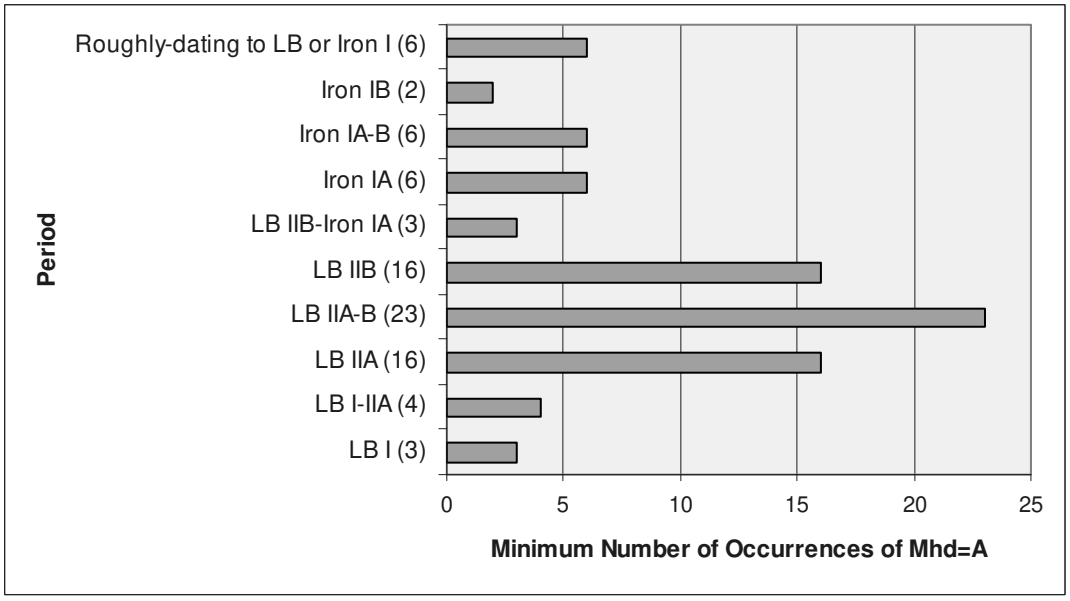


Chart IV-9. Temporal Distribution of Handle Decoration Motif Mhd=A

The Mhd=B motif, which is also identified as a date-palm tree, has been found on at least 19 vessels and sherds from five sites. This motif is very similar to the Mhd=A in shape and, as in the case of the Mhd=A motif, it occurs most frequently at Hazor. However, the temporal distribution pattern of this motif indicates that it developed later than the Mhd=A motif.

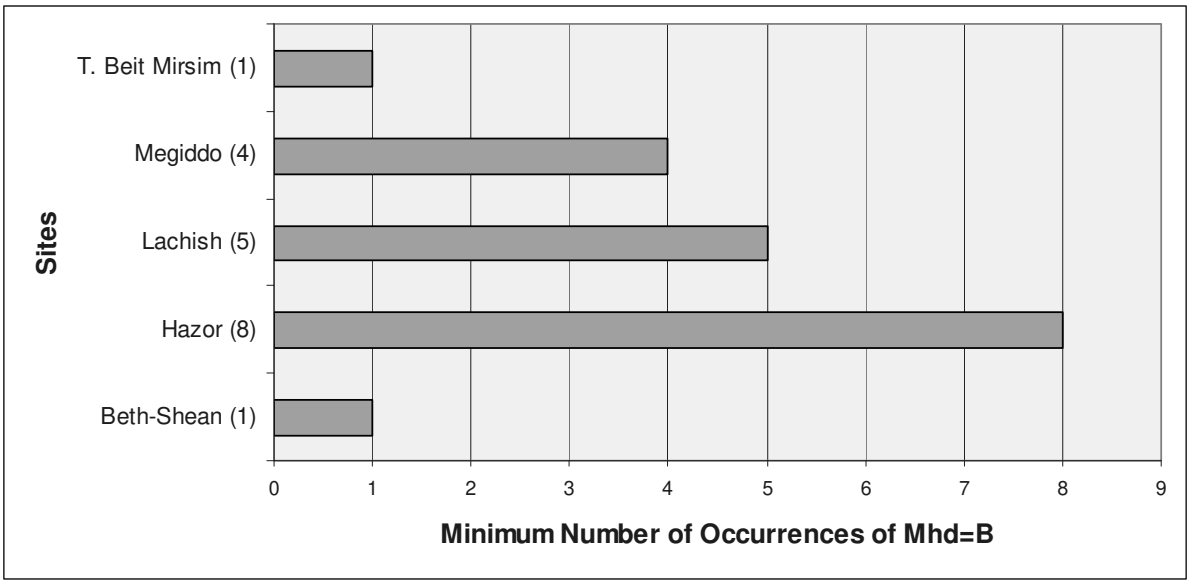


Chart IV-10. Spatial Distribution of Handle Decoration Motif Mhd=B

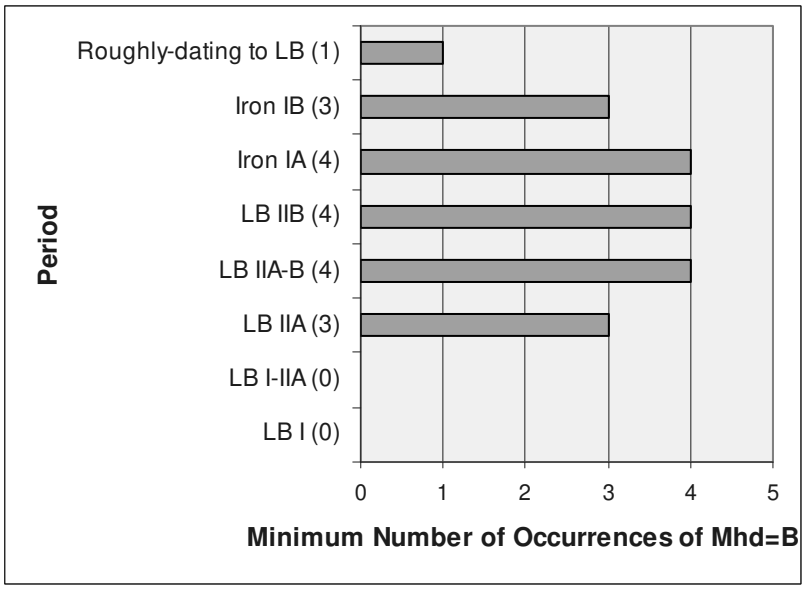


Chart IV-11. Temporal Distribution of Handle Decoration Motif Mhd=B

IV-2. STATISTICS OF DESIGN STRUCTURES

The table below shows that four major design structures are observed in Canaanite pottery paintings. They include the simple-stripe design, the geometric-frieze design, the metopic design, and the circle design. With the exception of the simple-stripe design, they are divided into several types. All of these major design structures occur throughout the LB and Iron I.

Design Structures	Min. NO	Max. NO	Proportion (% of the corpus)
1. Simple-stripe design:	**382**	384	**11.8**%
2. Geometric-frieze design:	**239**	249	**7.4**%
Geometric-frieze design Type A	115	116	3.6%
Geometric-frieze design Type B	29	31	0.9%
Geometric-frieze design Type C	97	103	3.0%

3. Metope design:	**595**	648	**18.5**%
Metope design including Mn or Ma	215	221	6.7%
Geometric-metope design	92	94	2.9%
Blank-metope design	291	336	9.0%
4. Frieze design:	**17**	21	**0.5**%
5. Free-style design:	**9**	9	**0.3**%
6. Circle design:	**657**	724	**20.4**%
Concentric-circle design	497	550	15.4%
Metopic circle-design Type 1	32	37	1.0%
Metopic circle-design Type 2	45	53	1.4%
Geometric circle-design	58	59	1.8%
Geometric-frieze structure	25	25	0.8%
Free-style structure of Mnc	2	2	—
Frieze of Mnc in circle design	6	6	0.2%

(* Two different design structures are occasionally recognized on a single vessel, especially when both of the interior and exterior of a bowl are decorated, and when the main part of the decoration shows two different but equal structures.)

Table IV-5. Design Structures and Their Occurrences

The two minor design structures, the frieze design and the free-style design, are not typical to the Canaanite pottery painting tradition; their frequency is too small to expect any meaningful outcome from their temporal and spatial distribution patterns. The same applies to some types of the major design structures. The simple-stripe design also seems to be insignificant in terms of the distribution analysis, because of its universality.

On the other hand, some types of the major design structures are certainly worth noting, both chronologically and geographically. Many examples of the geometric-frieze design Type C, including the horizontally-running zig-zag pattern, come from the sites in the north, particularly Hazor and Megiddo.

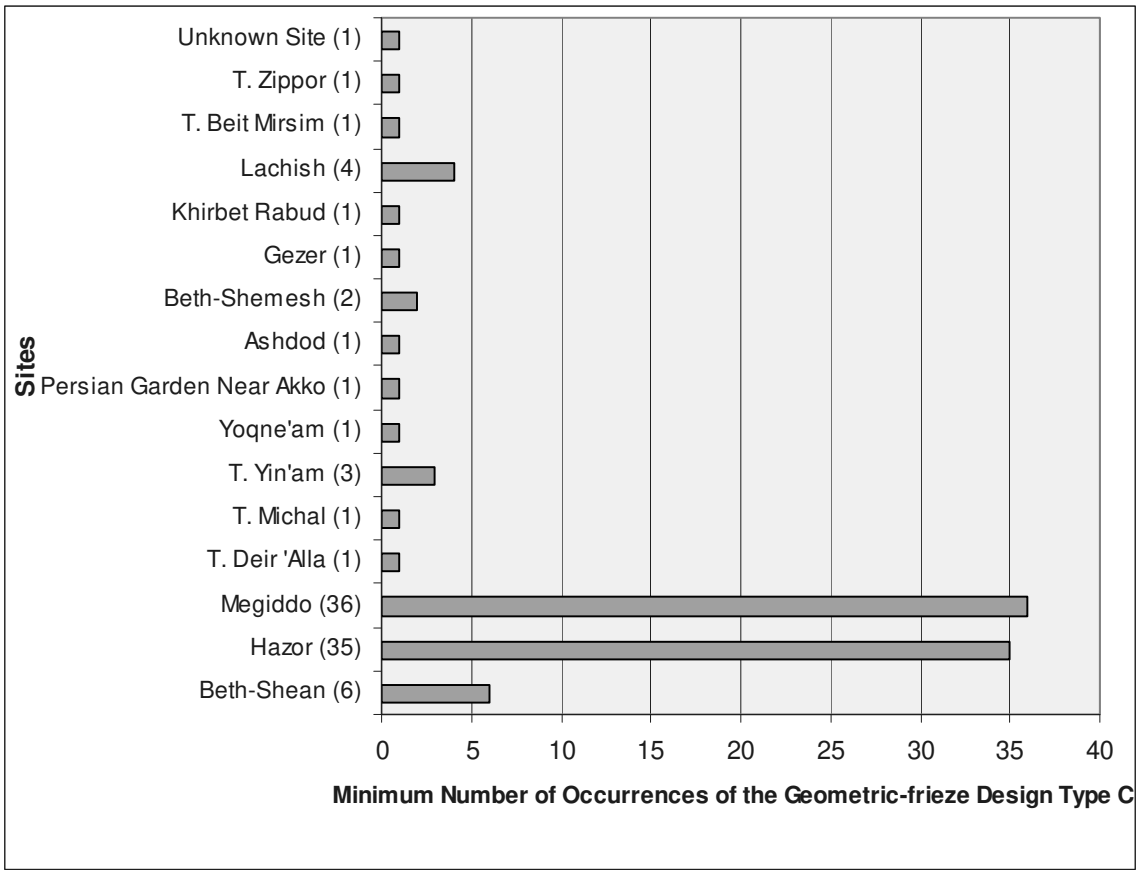


Chart IV-12. Spatial Distribution of the Geometric-frieze design Type C (Zigzag)

The metope design was common throughout the country during the LB and Iron I ages. The metope could be filled with various motifs, or could be left blank. There are many LB I vessels, which are decorated with the metope design including either natural or abstract motifs. However, it was the LB II and Iron IA that such designs occurred more frequently.

The temporal distribution pattern of the simple concentric-circle design, which consists of only the concentric-circle motif, has a somewhat different look from the other major decorative design structures or motifs. While most of the major decorative design structures and motifs reach their peaks in the LB IIB and Iron IA, the concentric-circle design (and motif as well) is more common in LB I contexts at sites such as Hazor and Beth-Shean. the concentric-circle design and motif reach their peak in the LB I because of a large quantity of LB I bowls (BL-interior) and chalices (CH-handle-less) decorated with concentric circles. The number of such vessels drastically decreases in the later strata at these two sites, but at Lachish, it reaches its peak in the LB IIA. The lentoid flask (LF-necked), the third type that bears the concentric-circle design, begins to appear in significant numbers only in LB IIA contexts, and continues to occur in later periods.

	Min. NO					
Sites	LB I	LB IIA	LB IIB	Iron IA	Iron IB	LB-Iron I
‘Afula				1		
T. el-Ajjul	3					
Ashdod		2		5		
T. Batash		1 4				
Beth-Shean	5 3	2	15	7	2	
Beth-Shemesh		1				5
T. Dan	2	1			1	
Unknown site						4
T. el-Far‘ah (S)			5		1	
T. Gedor		3				
Gezer	1	5				17
Hazor	2	4 10 3				1
T. el-Hesi			2			
Jericho		1				
Lachish		7	19 1 6			
Megiddo	1	3 9 9		4 1 2		1
T. Miqne-Ekron	1		2			
T. Mor					1	
T. es-Safi			1			
T. Qashish	1 1		1			
T. Sera‘			3			
Ta‘anach						1
T. Beit Mirsim	2					
T. Deir ‘Alla	3 (A) 1 (B)	6 (D) 2 (E)				
T. es-Sa‘idiyeh				1		
T. Yin‘am		1 1				
T. Yoqn'am					1	
Village of Zawata	1					
T. el-Far‘ah (N)	1					
T. el-Harbaj	1					
‘Izbet Sartah				1		
el-Qubeibeh		1				
Khirbet Rabud		1				

Table IV-6. Temporal and Spatial Distributions of the Metope Design including Natural Motifs (Mn)or Abstract Motifs (Ma)

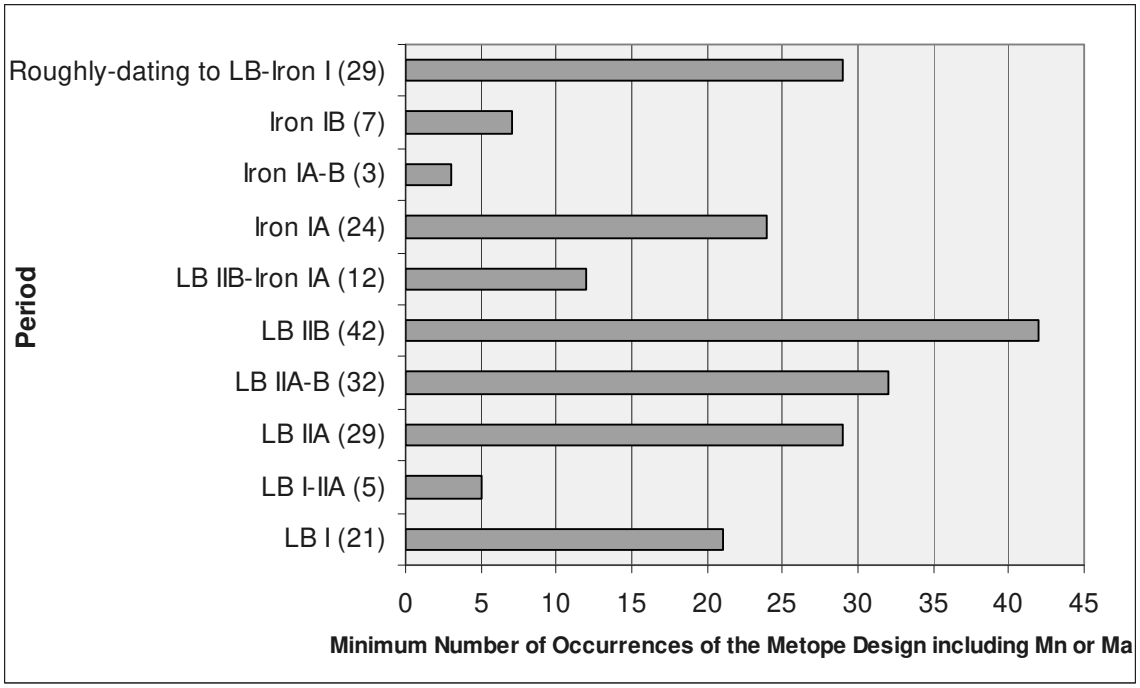


Chart IV-13. Temporal Distribution of the Metope Design including Natural Motifs (Mn) or Abstract Motifs (Ma)

Sites	Vessel Type	LB I	LB IIA	LB IIB	Iron IA	Iron IB	LB-Iron I
Hazor	BL & CH	61 5		1	1		
	LF		7	2	1		
Megiddo	BL & CH	6	2	1	3 1	2 (+2)	
	LF		6 3		15 7		
Beth-Shean	BL & CH	24	2	3			
	LF		16 3		7		
Lachish	BL & CH	2	14	5			
	LF			9 1 6			
Ashdod	BL & CH	6			10 3	10	
	LF				8	7	2

Table IV-7. Temporal and Spatial Distributions of the Concentric-circle Design

IV-3. COLORS USED FOR PAINTING

Since the LB I-II and Iron I ages are well attested in the stratigraphic orders of Beth-Shean, Hazor, Lachish, and Megiddo, the painted vessels and sherds from these sites were utilized for the analysis of the colors used for Canaanite pottery paintings.

Before starting the analysis of the colors, it should be acknowledged that there are some problems in dealing with the excavators' descriptions of colors. The excavators of each site have used different color systems for the descriptions of the pottery paintings. Therefore, various excavators, according to their points of view, may have described the same color differently.

Some of the excavators have employed the "Munsell system"[60] for a more systematic description of the colors. However, its usefulness is doubtful. There is also a question about how much the original color may have faded. Moreover, we know little about what kind of concept of colors the Canaanite pottery painters had.

Nevertheless, there seems to be no better alternative for the conventionally-used terms, such as red, black, brown, white, grey, purple, madder etc., to describe the colors of the pottery paintings. In order to get a meaningful outcome from the statistical analysis, the division of colors needs to be simplified. For example, the monochrome red is the most popular color in Canaanite pottery paintings but sometimes, scholars observe similar colors, such as purple and madder, on the pottery. Statistically, it would be more meaningful to simply identify these similar colors with the red.

[60] For the Munsell system's description of color, see Shepard, 1954: 107-110.

Another important color in Canaanite pottery paintings is black. The excavators have also observed some colors similar to black, such as grey and sepia. It is probable that they were virtually the same color to the mind of the Canaanite pottery painters.

The statistical analysis of the colors observed on the vessels and sherds from four major sites including Beth-Shean, Hazor, Lachish, and Megiddo, shows that the monochrome red is one of the characteristic features of the Canaanite pottery painting tradition. At three sites — Beth-Shean, Lachish, and Megiddo, red becomes more popular in the LB IIB and Iron IA. However, the situation is very different at Hazor; the monochrome red is only common in the LB I. At Hazor, the monochrome black is the most popular color used for pottery decoration during the LB IIA-B. The monochrome black is not common in any period at the other three sites.

The red/black bichrome appears to have been commonly used in the LB I or LB IIA at these sites. In later periods, its number of occurrences significantly decreases (cf. Mullins, 2002: 285; Beth Shean VII-VIII: 71).

	LB I	LB IIA	LB IIB	Iron IA	Iron IB	Total (/ 408)
Red	49	1	8 75	42	9	184
Purple	4	—	10	10	7	31
Brown	8	—	—	6	—	14
Black	3	—	1 1	1	1	7
Red/Black	8	3	34	1	—	46
Red/Grey	55	6	4	—	—	65
Purple/Black	5	—	—	4	2	11
Purple/Red	1	—	1 —	—	—	2
Brown/Grey	1	—	—	—	—	1
Red/Brown/Grey	1	—	—	—	—	1
Red/Grey/Black	3	—	—	—	—	3
Red/Brown	1	—	—	—	—	1
color not described						42

Table IV-8. Colors used for Pottery Paintings at Beth-Shean

	LB I		LB IIA		LB IIB	Iron IA	Iron IB	Total (/ 408)
Red	75	6	6	9	—	3	2	101
Brown	11	5	17	35	12	1		81
Black (+3, LB)	15	4	64	40	34	1	—	161
Brownish Black	—	1	3	6	1	—	—	11
Grey	—		1			—	—	1
Brownish Grey	—		2			—	—	2
Red/Black	23	2	7	1	2	—	—	35
Brown/Black (+1)	2	2		1		—	—	6
Red/Grey			2			—	—	2
Red/Brown	2	1		1		—	—	4
White/Black	—		2			—	—	2
color not described	2		—		—	—	—	2

Table IV-9. Colors used for Pottery Paintings at Hazor

	LB I		LB IIA		LB IIB		Iron IA		Iron IB	Total (/ 301)
Red (+2)	10	1	49	6	73	4	53		—	198
Brown	—		2		11		13		—	26
Black	—		—		—		—		—	0
Red/Black	5	1	26	2	7	5	2		—	48
Red/Grey	1		2		3		—		—	6
Red/White	—		3		4		3		—	10
Red/Brown	1		2		1		—		—	4
Red/Purple	—		1	2	—		—		—	3
Miscellanea	—		3		3		—		—	6

Table IV-10. Colors Used for Pottery Paintings at Lachish

	LB I	LB IIA		LB IIB		Iron IA		Iron IB		Total (/ 316)
Red	35	15	53	36		38	29	12	9	227
Madder	—	5				1		—		6
Brown	—	1				1		—	1	3
Umber	2	2				—		—		4
Black	2	2		—		1		1		6
Sepia	1	1				—		—		2
Red / Black	5	13		4		2	9	4	4	41
Red / Sepia	7	—		—		—		—		7
Miscellanea	4	—	3	1		2		1		11
color not described	1	6				1				8(+1)

Table IV-11. Colors Used for Pottery Paintings at Megiddo

	LB I		LB IIA		LB IIB		Iron IA		Iron IB	Total
Beth-Shean	53		1	8	75		42		9	215 / 408
Hazor	75	6	6	9	—		3		2	101 / 408
Lachish	10	1	49	6	73	4	53		—	198 / 301
Megiddo	35		15	58	36		39	29	21	233 / 316

Table IV-12. Monochrome Red Group (Red, Purple, and Madder)

	LB I		LB IIA		LB IIB		Iron IA	Iron IB	Total
Beth-Shean	3		—	1	1		1	1	7 / 408
Hazor	15	5	67	49	35		1	—	172 / 408
Lachish	—		—	—			—	—	0 / 301
Megiddo	3		3				1	1	8 / 316

Table IV-13. Monochrome Black Group (Black, Grey, Brownish Black, Brownish Grey, and Sepia)

	LB I		LB IIA		LB IIB		Iron IA		Iron IB	Total
Beth-Shean	68		9		38		5		2	122 / 408
Hazor	23	2	7	1	2		—		—	35 / 408
Lachish	6	1	28	2	10	5	2		—	54 / 301
Megiddo	12		13		4		2	9	8	48 / 316

Table IV-14. Red/Black Bichrome Group (Red/Black, Red/Grey, Purple/Black, and Red/Sepia)

IV-4. VESSEL TYPES AND NATURAL MOTIFS

The 22 types of painted vessels and their 1,830 examples that are identified in the corpus are presented below. These 1,830 examples comprise approximately 56.7% of the corpus of the 3,225 vessels and sherds. The remainder are sherds that are too small to be identified as specific types.

	* Min. NV – minimum number of vessels	
Vessel Types	Min. NV	Proportion
Type 1, Interior-painted Bowl (BL-interior)	412	12.8%
Type 2, Exterior-painted Bowl (BL-exterior)	102	3.2%
Type 3, Handle-less Chalice (CH-handle-less)	92	2.9%
Type 4, Handled Chalice (CH-handled)	10	0.3%
Type 5, Goblet (GB-goblet)	121	3.8%
Type 6, Handled Krater (KR-handled)	139	4.3%
Type 7, Handle-less Krater (KR-handle-less)	45	1.4%

Type 8, Necked Jug (JG-necked)	170	5.3%
Type 9, Biconical Jug (JG-biconical)	115	3.6%
Type 10, Lentoid Flask (LF-necked)	209	6.5%
Type 11, Spoon-mouthed Lentoid Flask (LF-spoon mouth)	12	0.4%
Type 12, Portable Amphoriskos (AM-portable)	44	1.4%
Type 13, Storage Amphoriskos (AM-storage)	71	2.2%
Type 14, Portable Juglet (JGL-portable)	13	0.4%
Type 15, Storage Juglet (JGL-storage)	42	1.3%
Type 16, Household Jar with Handles (JA-H/handled)	22	0.7%
Type 17, Handle-less Household Jar (JA-H/handle-less)	25	0.8%
Type 18, Jar for Storage & Transportation (JA-ST/handled)	148	4.6%
Type 19, Spouted Jar (JA-spouted)	7	0.2%
Type 20, Cult Stand (CV-stand)	15	0.5%
Type 21, Incense Burner (CV-incense burner)	5	0.2%
Type 22, Strainer Jug (PV-strainer)	11	0.3%
Total	**1830**	**56.7**%

Table IV-15. Vessel Types

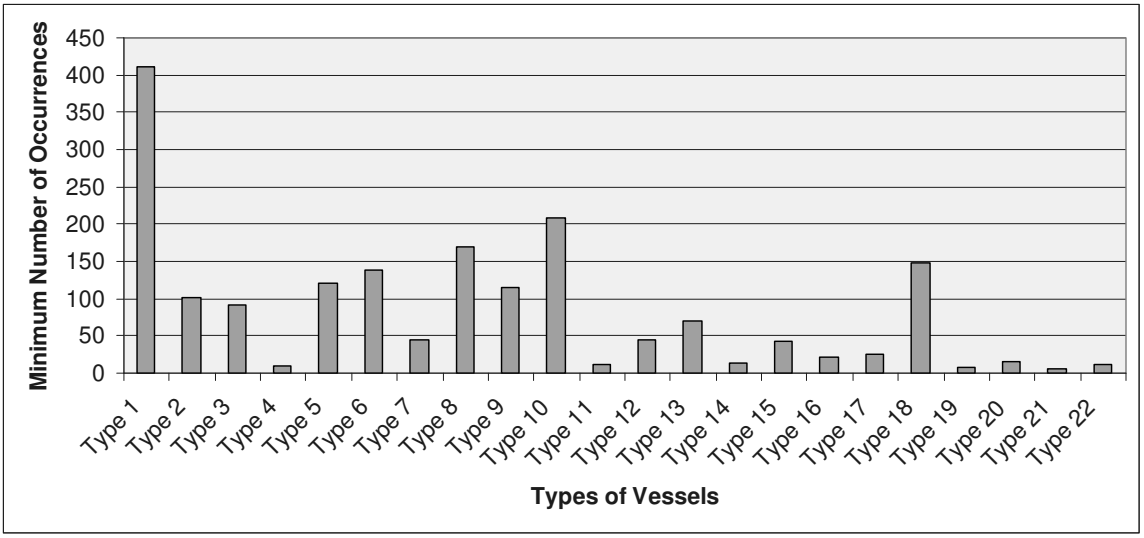


Chart IV-14. Types of Painted Vessels and Their Minimum Number of Occurrences

	* Min. NVS – minimum number of vessels and sherds			
Vessels Types	Min. NO of Mn	Max. NO of Mn	Min. NO of Mn/Min. NVS	Proportion Mn/Min. NVS
Type 1, BL-interior	37	51	37 / 412	9.0%
Type 2, BL-exterior	10	12	10 / 102	9.8%
Type 3, CH-handle-less	2	2	2 / 92	2.2%
Type 4, CH-handled	5	5	5 / 10	5.0%
Type 5, GB-goblet	12	14	12 / 121	9.9%
Type 6, KR-handled	32	32	32 / 139	23.0%
Type 7, KR-handle-less	6	12	6 / 45	13.3%
Type 8, JG-necked	3	4	3 / 170	1.8%
Type 9, JG-biconical	17	29	17 / 115	14.8%
Type 10, LF-necked	6	6	6 / 209	2.9%
Type 11, LF-spoon mouth	0	0	0 / 12	–
Type 12, AM-portable	2	2	2 / 44	4.6%
Type 13, AM-storage	1	1	1 / 71	1.4%
Type 14, JGL-portable	0	0	0 / 13	–

Type 15, JGL-storage	0	0	0 / 42	—
Type 16, JA-H/handled	3	3	3 / 22	13.6%
Type 17, JA-H/handle-less	2	2	2 / 25	8.0%
Type 18, JA-ST/handled	13	16	13 / 148	8.8%
Type 19, JA-spouted	1	1	1 / 7	14.3%
Type 20, CV-stand	5	5	5 / 15	33.3%
Type 21, CV-incense burner	0	0	0 / 5	—
Type 22, PV-strainer	1	1	1 / 11	9.1%
Total	**158**	**198**	**158 / 1830**	average **8.6%**

Table IV-16. Types of Vessels Bearing Natural Motifs (Mn)

Natural motifs have been observed on at least 158 examples of 18 types of painted vessels. The four types that are not decorated with natural motifs include spoon-mouthed lentoid flasks (Type 11), juglets (Types 14 & 15) and incense burners (Type 21). There are comparatively high numbers of natural motifs in several types such as kraters (Type 6 & 7), biconical jugs (Type 9), and cult stands (Type 20). However, this fact does not seem to have any important archaeological or cultural implications.

IV-5. PAINTED POTTERY AND ARCHAEOLOGICAL CONTEXTS

The present study attempted to examine the archaeological context of each and every painted vessel. However, it was impossible to actually do so. There were too many painted vessels and sherds that came from unclear contexts. Alternatively, it seems profitable to compare the painted pottery assemblages from burial contexts with those from cultic contexts, specifically focusing on the vessels decorated with natural motifs and on vessel types.

A total of 659 vessels and sherds from burial contexts at 22 sites have been examined. The types of painted vessels and the minimum number of occurrences (NO) of natural motifs (Mn) that were found in each assemblage are summarized in Table IV-17.

The frequency of natural motifs in the burial context turns out to be comparatively low; they occur on 36 examples of the 659 vessels and sherds that come from burial contexts, comprising approximately 5.5% of the overall assemblage. (The average frequency of natural motifs in the corpus comes up to 11.2% or a total of 361 examples of the 3,225 vessels and sherds.)

Every vessel type, except for three — spouted jars, cult stands, and incense burners (Types 19-21) are found in burials. It is noteworthy that approximately 91.6% of the storage amphoriskoi (Type 13) and 72.7% of the portable amphoriskoi (Type 12) in the corpus come from various burial contexts. They were probably designed to be used as burial gifts. Many of the painted jugs (Types 8 & 9) and the lentoid flasks (Type 10) were also found in burial contexts. In contrast, the number of goblets (Type 5) in the assemblages from burials is very small, while this type is very common in cultic contexts.

	* NVS — Number of Vessels and Sherds		
Assemblages	Min. NO. of Mn / NVS*	Identified Types of Painted Vessels	Period
Eastern Cemetery of ‘Afula	2 / 11	1, 2, 10, 11, 18	Iron IA-B
Northern Cemetery of Beth-Shean	0 / 48	2, 3, 6, 9, 10, 13, 16	LB I-II
“First Cemetery” of Beth-Shemesh	1 / 13	1, 2, 7, 8, 10, 12, 15, 18	LB II
“Mycenaean Tomb” at Tel Dan	1 / 32	1, 5, 6, 9, 10, 16, 18	LB II
Cemeteries of Tell el-Far‘ah (South)	5 / 17	1, 9, 10, 12, 15, 18	LB IIB-Iron IA
Burial Cave at Tel Gedor	5 / 14	1, 3, 4, 6, 8, 9, 12	LB II
Tombs at Gezer	3 / 49	1, 6, 9, 10, 12, 16, 17	LB I-II
Tombs at Hazor (Area F)	1 / 21	1, 8, 9, 10, 12, 18	LB I-IIA
“Jebusite Burial Place,” Jerusalem	0 / 70	1, 2, 3, 8, 9, 10, 12, 13, 14, 15, 18	LB I-II
Tombs at Jericho	0 / 29	1, 2, 3, 5, 8, 13, 16,	LB I-II
Tombs at Lachish	5 / 47	1, 3, 6, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 22	LB I-Iron IA
Tombs at Megiddo	5 / 160	1, 3, 6, 7, 8, 9, 10, 11, 12, 15, 16, 18, 22	LB I-Iron I

Cemetery of Tell Beit Mirsim	1 / 43	1, 2, 3, 4, 8, 9, 10, 14, 17, 18	LB I-II
Cemetery of Tell es-Sa'idiyeh	1 / 22	8, 9, 12, 13, 15, 18	LB IIB-Iron I
Jabal Nuzha Tomb 2, Amman	2 / 20	1, 3, 10, 12, 13, 15	LB IIB-Iron IA
Burial Cave at the Village of Zawata	1 / 14	9, 13, 15	LB I-II
Burial Cave at Tel Rumeideh	1 / 7	1, 9, 14	LB II
Cemetery of Tell 'Eitun	0 / 4	10, 12	LB IIB-Iron I
Tombs at Tell el-Far'ah (North)	1 / 11	5, 9, 10, 13	MB II-LB II
Bronze Age Cemetery of Gibeon	1 / 9	1, 8, 9, 10, 13	LB IIA
Tomb 7 at Tell Jatt	1 / 14	1, 2, 3, 8, 10, 13, 15,	LB I
Tombs near the Persian Garden, Akko	0 / 7	9, 10, 12	LB IIA
Total	36 / 659 (5.5%)	19 / 22	

Table IV-17. Painted Vessels from Burial Contexts

On the whole, natural motifs seem to be more common than average in the assemblages from cultic contexts. However, it is only the assemblages from the Foss Temple and from the Level VI Temple at Lachish, which are comparatively abundant in vessels decorated with natural motifs. In other assemblages from cult-related places, natural motifs are not more common than the average within the corpus.

More than half of the goblets (Type 5) in the corpus come from cultic contexts. This may indicates that painted goblets were often used for cultic purposes.

	Vessel Types																		
Sites	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	22
'AF	2	1								2	1							1	
BS		1	8			1		6	1	18			12			1			
BSM	1	1					1	1		4		2			1			2	
DA	1				1	1			5	15						1		5	
FAR(S)	1								5	1		3			5			2	
GED	5		1	3		1		1	2			1							
GZR	5					1			1	5		12				2	1		
HA	1							3	6	6		1						2	
JER	2	2	10					8	5	1		1	17	4	13			5	
JRC	2	1	2		1			6					13			1			
LA	6		2			1		6	4	5	1	6	1		1	2	5	6	1
MG	5		4			22	1	52	21	23	1	2			1	2		12	1
TBM	23	2	4	2				2	3	1				1			1	4	
TES								6	1			1	1		1			2	
AMN	5		3							8		1	1		2				
Zawata									2				10		2				
RUM	3								3					1					
EIT										2		1							
FAR(N)					1				2	1			7						
GIB	3							1	1	2			2						
JAT	3	1	1					5		1			1		2				
PG									3	3		1							
Total	**68**	**9**	**35**	**5**	**3**	**27**	**2**	**97**	**65**	**98**	**3**	**32**	**65**	**6**	**28**	**9**	**7**	**41**	**2**
Proportion	**68 / 412**	**9 / 102**	**35 / 92**	**5 / 10**	**3 / 121**	**27 / 139**	**2 / 45**	**97 / 170**	**65 / 115**	**98 / 209**	**3 / 12**	**32 / 44**	**65 / 71**	**6 / 13**	**28 / 42**	**9 / 22**	**7 / 25**	**41 / 148**	**2 / 11**
(%)	**16.5**	**8.8**	**38.0**	**50.0**	**2.5**	**19.4**	**4.4**	**57.1**	**56.5**	**46.9**	**25.0**	**72.7**	**91.6**	**46.2**	**66.7**	**40.9**	**28.0**	**27.7**	**18.2**
Average: 602 / 1830 (32.9 %)																			
Unclassified Sherds: 57																			

Table IV-18. Identified Types of Painted Vessels and their Minimum Number of Occurrences in Each Assemblage

Assemblages	Min. NO. of Mn / NVS	Identified Types of Painted Vessels	Period
Temple Precinct in Levels VIII-VII at Beth-Shean	2 / 50 (4.0%)	1, 2, 6, 7, 12, 18	LB IIB
Four Canaanite Temples at Beth-Shean	4 / 35 (11.4%)	1, 5, 6, 7, 8, 10, 11, 12, 16, 20, 22	LB I-Iron I
Various Temples and Cult Places in Areas A, C, & H at Hazor	9 / 84 (10.7%)	1, 2, 3, 5, 6, 7, 10	LB I-II
Foss Temple at Lachish	33 / 95 (34.7%)	1, 2, 3, 4, 5, 6, 7, 8, 10, 16, 18	LB I-II
Level P-1 *favissa* at Lachish	1 / 16 (6.3%)	1, 2, 6, 7, 8, 18	LB IIB
Level VI Temple at Lachish	5 / 27 (18.5%)	1, 2, 10	Iron IA
Temple at Tel Mevorakh	1 / 22 (4.6%)	1, 2, 3, 5	LB I-II
LB Sanctuary at Tell Deir 'Alla	12 / 161 (7.5%)	1, 2, 3, 5, 6, 8, 9, 10, 12, 16, 20	LB I-II
Proportion	67 /490 (13.7%)	16 /22	

Table IV-19. Painted Vessels from Cultic Contexts

	Vessel Types															
Assemblages	1	2	3	4	5	6	7	8	9	10	11	12	16	18	20	22
BS-Temple Precinct	5	2				5	3					1		4		
BS-Canaanite Temples	2				2	5	1	1		1	1	2	1		7	1
HA-Various Temples	16	14	3		16	4	4			1						
LA-Foss Temple	15	2	10	4	16	14	5	4		2			1	1		
LA-Level P-1 *favissa*	3	3				1	2	1						1		
LA-Level VI Temple	4	2								1						
MV-Temple	9	1	3		5											
TDA-LB Sanctuary	5	6	11		23	1	6		2	7		1	3		2	
Total	**59**	**30**	**27**	**4**	**62**	**30**	**21**	**6**	**2**	**12**	**1**	**4**	**5**	**6**	**9**	**1**
Proportion	**59 / 412**	**30 / 102**	**27 / 92**	**4 / 10**	**62 / 121**	**30 / 139**	**21 / 45**	**6 / 170**	**2 / 115**	**12 / 209**	**1 / 12**	**4 / 44**	**5 / 22**	**6 / 148**	**9 / 15**	**1 / 11**
(%)	**14.3**	**29.4**	**29.4**	**40.0**	**51.2**	**21.6**	**46.7**	**3.5**	**1.7**	**5.7**	**8.3**	**9.1**	**22.7**	**4.1**	**60.0**	**9.1**
Average: **279 / 1830** (15.3%)																
Unclassified Sherds: **211**																

Table IV-20. Types of Painted Vessels from Various Cultic Contexts and their Min. NO in Each Assemblage

CHAPTER V:
CULTURAL AND SOCIO-POLITICAL IMPLICATIONS OF CANAANITE POTTERY PAINTINGS

"When designs are utilized in a culture with such frequency that they become a popular style, it is clear that they have been taken over not simply because they had prestige as coming from outside. They are retained because they meet the current needs of the people of the borrowing country" (Goff, 1963: xxxiv).

V-1. POPULARITY OF TREE ICONOGRAPHY AS A SYMBOL OF BLESSING

It is usually difficult to infer the precise meanings and functions of the painted decorative motifs and designs on the vessels within a given ancient culture (Renfrew & Bahn, 1996: 370). However, modern ethnographers sometimes succeed in uncovering these meanings and functions. An example of such a study is found in the research carried out by N. David, J. Sterner, and K. Gavua concerning the decorations on the vessels of two small ethnic groups living in the Mandara highlands of northern Cameroon: the Mafa and the Bulahay (David, Sterner & Gavua, 1988: 365-389). According to this study,

> *"…pots are assimilated to persons and represent human and other spirits. Much decoration protects against fate and more generally serves as insulation against the dangers inherent in power… Specific decorative motifs represent cosmological and religious concepts, and similar patterns of decoration on different pot types express coherent underlying perceptions …"* (Ibid: 365).

The result of this sort of ethnographic research cannot be applied directly to the study of ancient vessels that belong to another time and location. However, it strongly implies that decorative motifs on ancient vessels, particularly natural motifs, reflect the cosmology or main concerns shared by the members of the community in which the vessels were produced (Ibid: 365).

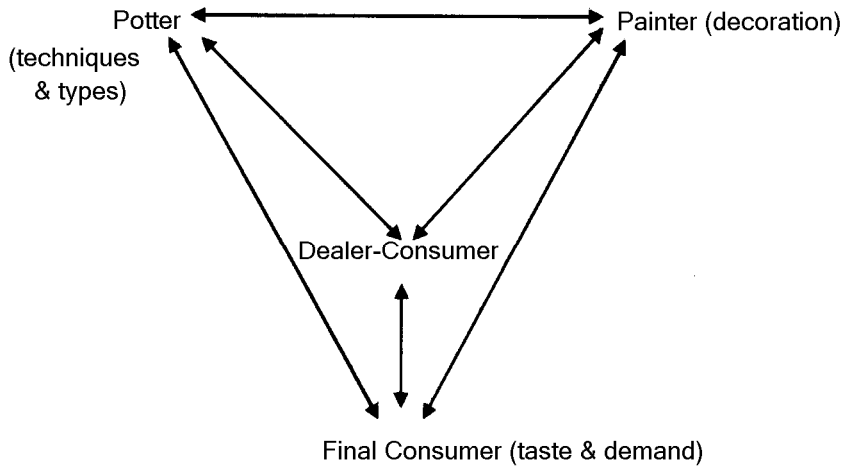
Now we can go one step further. As far as natural motifs on ancient vessels are concerned, one thing can be safely assumed: they always represented something desirable, necessary, or worth sharing with the consumers.

In Egypt, for example, during the New Kingdom period, potters decorated their vessels with painted designs and motifs. The New Kingdom potters depended on inspiration from the natural world for decorative motifs. They specifically preferred plant motifs, such as papyrus, lotus, garland etc., which played important roles in their lives, while Egyptian potters of the Naqada II period decorated their vessels with natural motifs depicting rituals (Wilson, 1986: 17-19). All of these motifs undoubtedly emerged from the mind-set and worldview shared by the members in their societies and represented vital elements for their lives.

As far as the manufacturing of ancient painted pottery is concerned, one must consider two kinds of manufacturers, the potter and the painter, as well as two kinds of consumers, the dealer-consumer and the final consumer. While there may have been two, distinct manufacturers, that is, the potter and the painter, there two roles could have been filled by the same person. Likewise, while in urban societies, the final consumers probably obtained pottery vessels through pottery dealers, in smaller societies, the dealer-consumer might not have existed at all, and in such a case, the final consumer would have directly obtained the pottery vessel from the manufacturer.

The potter was primarily in charge of making the pottery itself. Thus, his/her main concern was the manufacturing process: obtaining raw materials, deciding the type of vessel to make, forming the vessel into a specific shape, and firing it. The painter's role was to decorate the vessel with various motifs, usually before the firing process took place. To the manufacturers, the most important factors for deciding on the pottery type and decoration of a vessel were undoubtedly the tastes and demands of the final consumer.

The consumer usually does not mind how a pottery vessel is manufactured, but they care about its final result: type, quality, beauty, and decoration of the vessel. The manufacturing techniques was the manufacturer's interests, rather than of the consumer's. In ancient societies, the social status of pottery manufacturers was usually lower than that of the final consumers, especially in the case of painted pottery.



Thus, it is very probable that the types and decorations of ancient pottery strongly reflect the taste and demand of its final consumers (cf. Rice, 1996: 151), rather than those of the potter/painters (Shepard, 1957: 256). The final consumers' taste or preference for certain decorative motifs in pottery paintings was undoubtedly related to their mind-set. In order to know the taste or preference of the final consumers, it is important to note the predominant types and styles of the various decorative design elements in a region, within a specific time period. Finally, we should ask why certain elements were so popular among the consumers.

Certain motifs and designs can appear within extensive geographical and chronological boundaries. Undoubtedly, these motifs could have been transferred from region to region and from period to period, through imitation and through interactions including trade, travel, conquest, immigration, inheritance, education, etc. It is probable that the more similar motifs are found in two different regions, the more likely it is that their cultures and worldviews are closely related.

As discussed in Chapter II, Canaanite pottery painting as a whole, which existed during the LB and Iron I, belongs to the Near Eastern tradition. It reveals Near Eastern features in all aspects, including various decorative motifs, styles of depiction, and design structures. It is particularly important that the major decorative elements, such as the "tree of life" motif, the silhouette style, the double-triangle style, and the metopic structure, find their parallels in various ancient Near Eastern cultures.

On the other hand, the incomparable popularity of the tree motif, particularly the date-palm in Canaanite pottery paintings, unequivocally distinguishes the Canaanite tradition from the main stream of the ancient Near East. In Chapter IV, the statistics have shown that the tree motif was the predominant element of Canaanite iconography in pottery paintings. The popularity of tree iconography is also observed in the repertoire of the handle decoration motif; schematized forms of trees are the most commonly-occurring motifs on handles of vessels. Undoubtedly, all tree representations in Canaanite pottery paintings had the same meaning.

Quadrupeds are the second most commonly-occurring natural motif, and birds are the third. In many cases, these three major natural motifs appear as part of a "tree of life" representation consisting of a tree flanked by animals. A "tree of life" scene always displays the tree-centered arrangement.

In contrast, within the repertoire of natural motifs on Philistine Bichorme pottery, birds and fish are most common, while trees are unfamiliar (cf. T. Dothan, 1982: 198-205). Evidently, the Canaanite and Philistine iconographies observed in pottery paintings each represent a different cultural background. The Canaanite repertoire obviously shows a land-based iconography, while the natural motifs on Philistine Bichrome pottery seem to emphasize the sky and the sea.

Now, we should ask why the inhabitants of Canaan during the LB and Iron I had such an enthusiastic preference for the tree motif.

As discussed in Chapter II, the tree or "tree of life" motif has a very long history in ancient Near Eastern culture. This motif has generally been interpreted as relating to fertility (Doumet-Serhal, 2004: 34). Although "there is no direct link to any specific deity" (Beck, 1994: 402), it is generally and somewhat vaguely associated with the "mother goddess," who is identified with various female deities of fertility (cf. Black & Green, 1992: 132-133).

As far as Canaanite tree iconography is concerned, the inscription and "tree of life" representations on the "Lachish ewer" from the Foss Temple at Lachish are the key pieces of evidence for associating the motif with the "mother goddess," who was known as 'Elat. Some scholars attempted to interpret the tree as a visual form of the "mother goddess" or biblical Asherah. However, the iconographic evidence indicates that it was no more than a

characterizing symbol of the fertility cult, which probably symbolizes the life-giving/maintaining power of the mother goddess and her blessing, rather than any visual form of the deity. Primarily, it was an ornamental element. As a symbol of the fertility cult, the tree motif was sometimes used for decorating a temple façade, generally flanking the entrance. In these cases, the tree is only a secondary element.

Canaanite iconography also indicates that there were theological or symbolic analogies between the temple and the naked female body, as well as between its entrance and the *vulva*. It was probably believed that both the temple and naked female body were the spheres/realms of the mother goddess, where fertility was generated. A full discussion about this topic has been presented in Chapter II (particularly II-2.1.1.1. Type 31-1: Ma=triangle1; II-2.1.8.1. Type 38-1 Ma=script; & II-2.2.3.1. Type 42-1 Mnac=Q/B+Ma/1).

In short, the primary reason for the popularity of the tree iconography observed in Canaanite pottery paintings seems to have been religious belief of inhabitants of Canaan during the LB and Iron I. The tree iconography was no doubt associated with a cult of blessing.

V-2. EMERGENCE, PROSPERITY, AND DECLINE OF THE CANAANITE POTTERY PAINTING TRADITION IN CANAAN UNDER EGYPTIAN RULE

Rice has divided the pottery into two groups according to function: "elite pottery" and "utilitarian pottery". According to him, the "elite pottery" was designed for ceremonies, display or special purposes, and was small in quantity, more finely made, and more elaborately decorated. In contrast, the "utilitarian pottery" was used for satisfying the practical needs of daily life, was usually not decorated, and was coarsely styled (Rice, 1987: 210).

Concerning the painted pottery groups from Canaan during the LB and Iron I, the Bichrome Ware and Philistine Bichrome pottery families seem to meet the criteria for "elite pottery". Each of these families is decorated in a well-defined style, small in quantity, and finely made. Both of them existed for a comparatively short period — roughly a hundred years.

Bichrome Ware was once attributed to the Hurrian warrior aristocrats (Epstein, 1966). However, many of the vessels turned out to have Cypriot provenance (Artzy, 1972; 1973: 9-16; Artzy *et al*., 1973: 446-461; 1975: 129-134; 1978: 99-111). Even if the consumers were not Hurrians, there is no doubt that the primary consumers of Bichrome Ware were ruling elites. We also cannot rule out the possibility that they were military elites, as indicated by the warrior representation shown on a tankard from Dromolaxia Tomb 1 in Cyprus (cf. Fig. II-54:4; Åstrőm, 1997, pl. 2:d; Karageorghis, 2001: fig. 7).

There is no reason to reject the hypothesis that the Philistine Bichrome pottery represented the Philistine ruling elites/professional warriors who settled on the southern coast of Canaan during the 12th century BCE (T. Dothan, 1982; cf. Bunimovitz, 1990: 210-222; Machinst, 2000: 57-59).[61]

It is obvious that many of the painted Canaanite pottery vessels were used by the Canaanite elites. At Beth-Shean, only 14.6% of the LB Canaanite vessels bear painted decoration (Tel Beth-Shean II: 395). This small proportion implies that the painted Canaanite pottery was a luxury commodity in Canaan. A similar proportion of painted Canaanite pottery can be expected at other sites as well.

However, painted Canaanite pottery differs in time span and quality of decoration from the Bichrome Ware and Philistine Bichrome pottery families. Its longevity extends more than five hundred years. It is difficult to define the typical style that characterizes this pottery group as a whole. The stylistic uniformity of the decoration is comparatively low and diversity abounds. Many of the examples are crudely decorated, while others bear high-level decorations. On the whole, decorative motifs associated with fertility or blessing are very popular. These features observed in painted Canaanite pottery are best understood when they are interpreted against the socio-political environment.

There is research concerning the correlation between the tradition of painted pottery and the socio-political systems in Proto-historic Mesopotamia (Emberling, 1999: 277-301), which can serve as a case study for comparison. According to this study, there was a pottery painting tradition characterized by a set of motifs and design structures

[61] The Egyptian *prst.w*–biblical Philistines–Philistine Bichrome pottery equation is still held by many scholars (T. Dothan, 1982; T. Dothan & M. Dothan, 1992; A. Mazar, 1990; L. Stager, 1995; I. Singer, 1994 etc), although some others question its methodological validity (J. Muhly, 1984; S. Sherratt, 1998; cf. Lesko, 1992). I. Finkelstein accepts it only partly, dismissing the related biblical passages as historically unreliable while (Finkelstein, 1998). I. Sharon believes that there is no reason to doubt that the biblical Philistines were the Philistine Bichrome pottery manufacturers/users, while casting doubt on their direct connection with the *prst.w* in the Egyptian records (Sharon, 2001: 600). Both of the biblical and Egyptian records depict the Philistines as a people with military skills.

in an area along the Zagros Mountains of Mesopotamia, which existed during the 5th to 3rd millennia BCE. In the development of the socio-political system from chiefdoms to states in the region, the social use of the motifs and designs changed from markers of elite status to symbols of ethnicity. The study's data and interpretation can be summarized as follows:

First, polities of the later 'Ubaid and Middle to Late Susiana phases (roughly during the 5th millennium BCE) are defined as *chiefdoms*. In these polities, social positions were hereditary. The existence of elites is indicated by the presence of large buildings or temple complexes. The pottery production was decentralized and local. Painted pottery composes roughly 20% of the total assemblage. Goats placed in metopes are a common design, and it occurs on only two vessel types: elongated goblets and globular jars with pierced lugs. These types are regarded as elite pottery, and the decorative motifs are interpreted as *markers of elite status*.

Second, some of the chiefdoms collapsed at the end of the 5th millennium BCE. By the mid-3rd millennium BCE, the Late Uruk *state* system incorporated most of these areas within its boundaries. The existence of a state system is indicated by various administration-related finds, such as numerical tablets, cylinder seals, and distinctive architecture. The pottery was produced in centralized workshops, the potter's wheel was used, and standardization was widespread. Vessels are highly uniform and mostly undecorated. Only the lugged jars bear painted or incised crosshatch decoration.

Third, the Uruk state system fragmented into smaller and simpler regional systems at the end of the 4th millennium BCE. A series of *small states* developed along the Jebel Hamrin in the early 3rd millennium BCE (Jemdet Nasr and Early Dynastic periods). These "small states" shared common cultural characteristics, such as painted pottery, burial practices, distinctive script, and style of cylinder seals, all of which differentiated them as a group from those of southern and northern Mesopotamia. Lugged jars were decorated with metope designs including natural motifs. These design structures and motifs probably functioned as *ethnic markers*, since their production and distribution were small in scale and were confined to the area of the Jebel Hamrin.

Fourth, the regional polities of the early 3rd millennium were annexed into larger systems through a series of conquests during the late Early Dynastic III; later, they were all integrated into the *imperial unifications* of Mesopotamia by Sargon of Akkad and later by the rulers of the Third Dynasty of Ur. Painted pottery comprises roughly 22% to 38% of the assemblage in the mid-3rd millennium BCE, but it decreases to as little as 6% at the end of the 3rd millennium BCE.

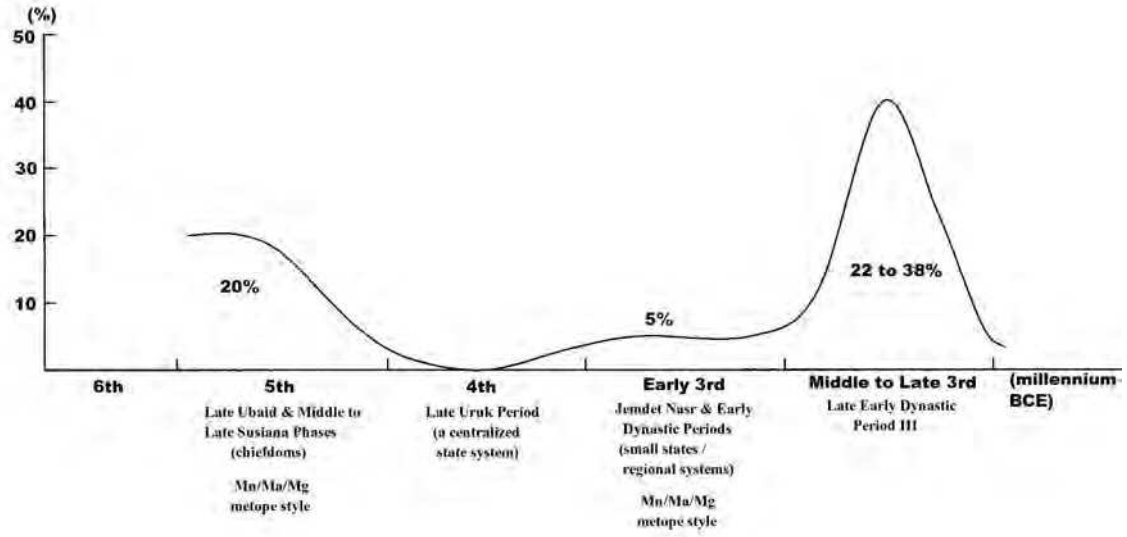


Chart V-1. Appearance and Disappearance of Proto-Mesopotamian Painted Pottery

Some important points for our current research can be extracted from this study about the Proto-historic Mesopotamian tradition of painted pottery.

First, this study suggests that the meaning and function of the decoration on painted pottery can be closely associated with the socio-political setting, against which it appears. This point seems to be relevant to the case of Canaanite painted pottery, since its temporal distribution corresponds directly to the period when the Egyptian New Kingdom ruled over Canaan.

Second, the pottery decorated with a metopic design that includes natural motifs appears only in decentralized socio-political systems, such as "chiefdoms." In contrast, such a design almost disappears in the larger and centralized socio-political systems such as "states." The "ups-and-downs" pattern of the metopic design including natural motifs is repeated over time (cf. Chart V-1)[62].This point indicates that socio-political fluctuations could result in changes to pottery decoration. The present study notes that the emergence and decline of the Canaanite pottery painting tradition roughly coincides with the beginning and end of Egyptian rule over Canaan.

Third, in the painted pottery tradition of Proto-historic Mesopotamia, metopic designs including natural motifs, which are interpreted as both an elite emblem and an ethnic marker, are confined to a few types of fine vessels, such as goblets and lugged jars. However, the picture appears to be very different in regard to painted Canaanite pottery; natural motifs are found on most of the 22 vessel types (cf. Table IV-16). This fact may indicate that their function was not to represent an elite status.

Apparently, the Bichrome Ware users as well as the Philistines had well-organized ruling classes within their regions and were not under Egyptian control.[63] In contrast, the rulers of the Canaanite cities were no more than petty vassals of the Egyptian kingdom. The human and economic resources of the Canaanite cities seem to have been periodically exhausted in order to meet the demands of the Egyptian kings, since the time of Thutmoses III (cf. ANET: 239; Ahituv, 1978: 93-105; Aharoni, 1979: 154; Redford, 1992: 198-199; Moran, 1992: xxviii & xxxiii; EA 55, 65, 99, 141, 142, 144, 147, 153, 162; 163; 191, 193, 195, 201-206, 367; 369, 370, etc.).

The Hyksos control over Canaanite cities collapsed at the end of the MB IIB, and it was replaced by Egyptian domination in Canaan. While the Hyksos apparently integrated all the Canaanite cities into a political system, creating a united power in Canaan, the Egyptian New Kingdom rulers did exactly the opposite while the region was under their control. Egypt ruled the Canaanite cities under the principle of "divide and rule" (cf. A. Mazar, 1990: 237), and the conquering of one city by another was strictly forbidden. It was because, in principle, all of the Canaanite cities belonged to the Egyptian pharaohs, as indicated by some of the Amarna Letters.

Accordingly, when a Canaanite city attacked another, it was regarded as rebellion against the Egyptian king. Especially if one city were to attack a place where Egyptian officials or soldiers were present, this act would translate into attacking the Egyptian kingdom itself. Therefore, for self-defense, many Canaanite cities were forced to depend on the Egyptian army, as indicated in the Amarna Letters. It is very probable that the Canaanite cities were not allowed to have a military power strong enough for their own defense. This fact is attested by the "surprising lack of fortification systems" in most of the LB strata at excavated sites (Gonen, 1992b: 218; Herzog, 1997: 164).

This lack of fortification may be why some Canaanite rulers desperately asked the pharaoh to send even a small number of Egyptian archers (for example: some fifty to a hundred archers) to their cities, when they were attacked by Lab'ayu, the ruler of Shechem. These attacks are why Lab'ayu and his two sons were accused by other Canaanite rulers of having committed an act of "rebellion" against the Egyptian pharaoh (EA. 254; ANET: 486).

Overall, the Canaanite cities were not well-organized societies, and their elites had only limited power (cf. Jasmin, 2006: 177). The people were exploited and abused by the Egyptian kingdom. There was a significant decrease in demographic numbers during the LB, as compared to the MB II (Herzog, 1997: 164; cf. Bunimovitz, 1989: 152); the threat from lawless peoples such as Habiru and Shasu, was increasing toward the end of the period. The Egyptian "protection" was not always enough to contain such a threat. In the time of Seti I, even Beth-shean, where an Egyptian garrison troop was stationed, was temporarily captured by unknown local enemies (Rowe, 1930: 26-29; ANET: 253; Rainey, 2006: 93).

The hopeless socio-political situation of this time seems to have made all the inhabitants of Canaan, both elites and ordinary peoples, more religious. The remarkable popularity of tree iconography in Canaanite pottery paintings should be interpreted as a manifestation of their religious desire for divine blessing, rather than a marker of elite status or an expression of power of the ruling class (cf. Emberling 1999; Webb, 2005).

Since the emergence of Bichrome Ware, the finely-styled red/black bichrome decoration and the metope design including natural motifs must have been regarded as a marker of elite status in Canaan. The Canaanite bichrome decorations, which are usually crudely-styled and not uniform, probably indicate that early Canaanite elites were impressed by the upper-class style of Bichrome Ware. (See also the discussion in II-1.1.9.4). The same might be true for the metope design including natural motifs on painted Canaanite pottery. However, during the course of Egyptian rule, the natural motifs apparently turned into religious icons.

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[62] This chart was created by the present author on the basis of the data presented in Emberling's study (Emberling, 1999).

[63] The decline of the Bichrome Ware was probably associated with the beginning of the Egyptian domination in Canaan after the battle of Megiddo in the 15th century BCE (cf. Epstein, 1966: 170-185; A. Mazar, 1990: 217 & 259; Kempinsky, 1993: 76; ANET: 234-238). Technically, the Philistines were employed by Ramses III, as mercenaries, and deployed in the Egyptian frontier (Wright, 1959: 54-67; 1966: 71-72; T. Dothan, 1982: 3; A. Mazar, 1990: 305). However, in reality, they took over or occupied the coastal region in southern Canaan during the 12th century BCE, proclaiming themselves as the heir of the Egyptian power in Canaan (cf. Malamat, 1976: 82).

The use of bichrome decoration in Canaanite pottery paintings significantly decreased during the LB IIB and Iron IA when Canaan was under the control of the Egyptian 19th–20th Dynasties; instead, the monochrome red prevailed (Tables IV-12 & IV-14). The use of natural motifs with religious meanings, particularly trees, reaches its zenith in this period (Tables IV-2 & 4; Chart IV-6).

The lack of centralized local power in Canaan during Egyptian rule probably resulted in some sort of freedom of cultural expressions and economic activity within Canaanite societies. Because the Canaanite elites had only a limited power, there was no possibility of a governmental monopoly on art and/or religion for the purpose of propaganda in Canaan during this period. The Egyptian kingdom did not force the inhabitants of Canaan to adopt Egyptian culture and religion. Concluding that the cult of the Fosse Temple at Lachish was "Syrian in character," Tufnell writes:

> *"The clear evidence of Egyptian interest in the Temple offers no argument that the religion was not Syrian in character. Finds at Beisan and elsewhere show how generous the Pharaohs were to the gods of the Canaanites"* (Lachish II: 25).

Most likely, the "generous" Egyptian pharaohs did not intend to control the cultural and religious life of the Canaanites, as long as their interests in Canaan were protected and unharmed.

Thus, it is likely that many of the decorative motifs found on painted Canaanite pottery served not only as ornamental elements, but also as religious symbols that represented divine blessing, rather than markers of elite status. This interpretation accords well with the socio-political situation in Canaan during the LB and Iron I.

The present study has shown that the predominant tree motif is a date-palm, particularly the type called "T-date-palmA." The most important and common form of the date-palm is the sub-type 1-1/2: T-date-palmA2; almost every example of this sub-type occurs in the LB IIB and Iron IA. The statistics strongly imply that this motif developed in southern Canaan, and that Lachish served as the center for its distribution (cf. Fig. IV-2).

The style that characterized this motif (the Lachish style) was known throughout Canaan during the LB IIB and Iron IA. This Lachish style begins to appear in Stratum VII (late LB IIB) and in Stratum VIIB (LB IIB) at Beth-Shean, while it is unknown at Hazor. Two possibilities have been discussed in Chapter IV: one is that the last LB stratum of Hazor (Stratum 1a/XIII) had already ended when the Lachish style was first introduced at Beth-Shean and Megiddo,[64] and the other is that it is because of the far-northern location of Hazor.

On the other hand, a different style of the T-date-palmA motif developed at Hazor. It is called "the Hazor style" in the present study, because most of its examples come from Hazor. This style is represented by the sub-types T-date-palmA5 and T-date-palmA6, both of which are simpler and more schematized than the date-palms of the Lachish style. Most of their examples date to the LB IIA-B.

As discussed in Chapters II and IV, the date-palm motifs of the Hazor style (T-date-palm A5 and T-date-palm A6) are undoubtedly associated with the handle decoration motif Mhd=A, which certainly depicts a date-palm. In shape, they are almost identical. Interestingly enough, most of the examples of Mhd=A also come from Hazor, and date to LB IIA-B. These motifs, either the Hazor-style date-palms or Mhd=A, seem to have a long history in ancient Near Eastern culture (cf. Figs. II-112:1 & 4).

Whether the Canaanite Hazor was destroyed in the early LB IIB or at the end of the period, the overall impression is that the date-palm representations of the Hazor style preceded those of the Lachish style. Stylistically, the Hazor style is more primitive than the Lachish style, which represents the zenith of the Canaanite date-palm motif during the second half of the period of Egyptian rule over Canaan.

The decorative motifs of painted pottery reflect the taste and demand of the final consumers, which are closely related to their interests and mind-set, as discussed above. Based on this assumption, one can reason that a sudden change in the final consumer's tastes and demands could be the result of fluctuations in the socio-political or cultural environment. These changes could be caused by various factors, such as ethnic movements, economic catastrophes, wars, the rise of a new ruling class with a different ideology, etc.

Needless to say, all data indicates that the emergence, prosperity, and decline of the Canaanite painting tradition can be interpreted in the light of the socio-political fluctuations in the region — namely, the beginning, peak, decline and collapse of Egyptian rule over Canaan. Particularly, its virtual extinction may indicate the emergence of a new socio-political order, such as a centralized local power, at the end of the Iron I.

[64] cf. Beck & Kochavi, 1985: 38.

CONCLUSION

The purpose of the present study was to present a systematic and reasonable archaeological explanation concerning the phenomenon of Canaanite pottery paintings that existed during the LB and Iron I in Canaan. This pottery tradition was a unique phenomenon that emerged in a period when the region as a whole was under the rule of the Egyptian New Kingdom. It continued to exist throughout the LB and Iron IA, and significantly diminished in the 11th century BCE and virtually faded away in the 10th century BCE.

The main focus of the study was on analyzing the decorative motifs and design structures observed on painted Canaanite pottery. In order to analyze the decorative motifs, it was necessary to make an elaborated classification system. With a classification system in place, the decorative motifs were classified according to reasonable criteria, such as themes, species, shapes, etc., into various groups and sub-groups, including categories, sub-categories, classes, types, and sub-types. The design structures were also classified into several groups and sub-groups.

Each group of decorative motifs was given a classification code, which was designed for the statistical analysis of the motifs. The temporal and spatial distribution of each motif could be clarified on the basis of their statistics. In addition, design structures, colors used for pottery paintings, archaeological contexts were all examined. In its final stage, the present study attempted to interpret the cultural and socio-political implications of the Canaanite pottery painting tradition, associating its emergence, prosperity, and decline with the historical and socio-political setting of the Canaanites during the LB and Iron I.

In the process of all these analyses, the following conclusions were reached:

First, the Canaanite pottery painting tradition unequivocally fits into ancient Near Eastern culture. In most of their main elements, such as iconography, design, and style, Canaanite pottery paintings show many ancient Near Eastern features. In contrast, the Egyptian influence on them is insignificant. This observation indicates that the Egyptian kingdom did not force the Canaanites to accept Egyptian culture and religion, and that the cultural mind-set and worldview of the Canaanites remained unchanged throughout the LB and Iron IA. No evidence for the Canaanite elites' "emulation" of Egyptian culture can be seen in Canaanite pottery paintings (cf. Higginbotham, 1996; 1998; 2000). Rather, various metopic structures of design and the use of red/black bichrome, which are observed in Canaanite pottery paintings, indicate that early Canaanite elites were impressed by Bichrome Ware, and probably by Chocolate-on-White Ware, as well.

Second, it has been generally accepted that a tree (or "tree of life") representation is common in Canaanite pottery paintings. The statistical analysis of natural motifs carried out by the present study has confirmed that tree iconography was the most characterizing feature of the Canaanite pottery painting tradition. Its popularity is so dramatic that it could serve as a cultural (or perhaps even an ethnic[65]) marker of the Canaanites.

Third, the present study has shown that, in particular, a date-palm is the only tree species that can be safely identified, and it is the predominant tree motif in Canaanite pottery paintings. Tree iconography, particularly a date-palm, was popular for handle decorations as well. A popular handle decoration motif, sometimes mistakenly called the "Union Jack" mark, is nothing more than a schematized date-palm representation. This assertion is well attested by comparing this type of handle decoration motif with date-palm representations.

Fourth, it seems that the tree iconography characterizing the Canaanite pottery painting tradition had primarily religious meanings. As indicated by the decoration and inscription found on the "Lachish ewer" from the Foss Temple at Lachish, tree iconography was undoubtedly associated with a sort of fertility cult and probably served as a symbol of blessing, rather than a marker of elite status. The same interpretation probably applies to most of the various minor natural motifs. Given that natural motifs are comparatively less common in the assemblages from burial contexts, the Canaanites seem to have had a desire for blessing in the present life, rather than the afterlife. The association between tree iconography, as observed on painted Canaanite pottery, and the biblical Asherah is not well attested, although there is no doubt that it is closely related with a fertility goddess similar to Asherah, such as 'Elat.

Lastly, the religious character and symbolic meaning of the iconography found in the Canaanite pottery painting tradition, along with its temporal range corresponding to the period of Egyptian rule over Canaan, lead us to a socio-political interpretation of the information. It is likely that the inhabitants of Canaan, who were deprived of political power, economically-abused, disorganized, and hopeless within the instable system of the "*Pax Egyptica*," sought hope in their religion, which they believed could bring them divine blessing for survival in the present life.

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[65] cf. Sackett, 1990: 33-37.

The unusual popularity of tree iconography observed on their pottery reflects such belief and hope. This tendency seems to have been more intensified under the control of the Egyptian 19th Dynasty pharaohs during the LB IIB.

Whether the Canaanites were really blessed through their belief, or not, the Canaanite pottery painting tradition significantly declined in the 11th century BCE, apparently following the end of Egyptian rule in Canaan. The collapse of Egyptian order within Canaan left the Canaanites unprotected from attackers such as the "unlawful" 'Apiru and Shasu, the Sea Peoples, and/or the Israelites. In the 10th century BCE, the phenomenon of the Canaanite pottery painting tradition virtually died out, presumably with a new socio-political order in Canaan. Since that time, a phenomenon like this has not been witnessed again in the history of ancient pottery in Israel.

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INDEX OF CLASSIFICATION CODES

Category I: Natural Motif (Mn: Motif-natural)

Sub-category I-1: Basic Natural Motif (Mnb: Motif-natural/basic)

Class 1: Mnb=T (Tree), 23, 41, 42, 213, 214

Type 1-1: Mnb=T-date-palmA, 23, 42, 50, 52, 53, 54, 57, 113, 125, 155, 214, 218, 219, 220, 221, 240

Sub-type 1-1/1: Mnb=T-date-palmA1, 23, 44, 104, 221
Sub-type 1-1/2: Mnb=T-date-palmA2, 23, 44, 45, 46, 49, 51, 52, 53, 54, 58, 59, 70, 95, 100, 102, 103, 104, 105, 107, 113, 116, 124, 125, 166, 167, 213, 214, 218, 219, 220, 221, 240
Sub-type 1-1/3: Mnb=T-date-palmA3, 23, 46, 166, 221
Sub-type 1-1/4: Mnb=T-date-palmA4, 23, 43, 46, 47, 102, 221
Sub-type 1-1/5: Mnb=T-date-palmA5, 23, 47, 48, 107, 119, 155, 166, 167, 214, 217, 220, 221, 243, 223, 224
Sub-type 1-1/6: Mnb=T-date-palmA6, 23, 48, 49, 51, 95, 155, 157, 166, 220, 221, 223, 224, 240
Sub-type 1-1/7: Mnb=T-date-palmA7, 23, 49, 50, 51, 53, 60, 95, 102, 103, 104, 105, 108, 124, 214, 221
Sub-type 1-1/8: Mnb=T-date-palmA8, 23, 50, 105, 157, 166, 221
Sub-type 1-1/9: Mnb=T-date-palmA9, 23, 50, 51, 221
Sub-type 1-1/10: Mnb=T-date-palmA10, 23, 51, 221
Sub-type 1-1/11: Mnb=T-date-palmA11, 23, 51, 103, 166, 221
Sub-type 1-1/12: Mnb=T-date-palmA12, 23, 51, 52, 124, 221
Sub-type 1-1/13: Mnb=T-date-palmA13, 23, 52, 221
Sub-type 1-1/14: Mnb=T-date-palmA14, 23, 52, 124, 221
Sub-type 1-1/15: Mnb=T-date-palmA/lotus-papyrus, 23, 52, 53, 108, 112, 113, 120, 221
Sub-type 1-1/16: Mnb=T-date-palmA/wavy line1, 23, 53, 118, 221
Sub-type 1-1/17: Mnb=T-date-palmA/poled circle, 23, 54, 114, 221
Sub-type 1-1/18: Mnb=T-date-palmA/wavy line1/poled circle, 23, 54, 221

Type 1-2: Mnb=T-date-palmB, 23, 42, 54, 214

Sub-type 1-2/1: Mnb=T-date-palmB1, 23, 54, 55, 56, 68, 102, 103, 104, 105, 107, 125 126
Sub-type 1-2/2: Mnb=T-date-palmB2, 23, 55, 102
Sub-type 1-2/3: Mnb=T-date-palmB3, 23, 55, 56, 107

Type 1-3: Mnb=T-miscellanea, 23, 56, 59, 214

Sub-type 1-3/1: Mnb=T-miscellanea1, 23, 57, 104, 105, 107
Sub-type 1-3/2: Mnb=T-miscellanea2, 23, 57, 58, 95, 102, 104, 105, 107, 124
Sub-type 1-3/3: Mnb=T-miscellanea3, 23, 58, 95, 105, 166
Sub-type 1-3/4: Mnb=T-miscellanea4, 23, 58, 104, 124
Sub-type 1-3/5: Mnb=T-miscellanea5, 23, 58, 59
Sub-type 1-3/6: Mnb=T-miscellanea6, 23, 57, 59, 104, 166
Sub-type 1-3/7: Mnb=T-miscellanea, 23, 59, 95, 100, 102, 103,104, 105, 107,124, 125, 166

Class 2: Mnb=FL (Flower), 23, 41, 60

Type 2-1: Mnb=FL-lotus/papyrus, 23, 60, 61, 95, 108
Type 2-2: Mnb=FL-miscellanea, 23, 61, 108

Class 3: Mnb=Q (Quadruped), 24, 41, 61, 62, 93, 214

Type 3-1: Mnb=Q-horned (Quadruped/horned), 24, 62, 64, 73, 214

Sub-type 3-1/1: Mnb=Q-horned1 (a miscellaneous group), 24, 63, 64, 65, 67, 96, 101, 102, 103, 104, 107, 108, 125, 126, 213, 214
Sub-type 3-1/2: Mnb=Q-horned2 (the double-triangle style), 24, 63, 64, 66, 67, 96, 97, 101, 102, 103, 104, 107, 108, 114, 125, 130, 214
Sub-type 3-1/3: Mnb=Q-horned3 (the linear style), 24, 63, 64, 67, 68, 69, 96, 103, 104, 107, 125, 130, 214

Type 3-2: Mnb=Q-deer, 24, 69, 97, 214

Sub-type 3-2/1: Mnb=Q-deer-m (male), 24, 69, 70, 96, 125
Sub-type 3-2/2: Mnb=Q-deer-f (female), 24, 69, 70, 71, 72, 96, 97, 100, 104, 125

Category IV: Motifs for Handle Decoration (Mhd: Motif-handle decoration)
Class 57: Mhd=A, 30, 153, 154, 155, 157, 158, 162, 167, 218, 220, 223, 224, 240
Type 57-1: Mhd=A1, 30, 119, 153, 155, 156, 160, 166, 167, 218 Type 57-2: Mhd=A2, 30, 153, 155, 156, 157, 159, 166, 170, 218
Class 58: Mhd=B, 30, 49, 153, 157, 158, 162, 218, 224, 225
Type 58-1: Mhd=B1, 30, 153, 157, 158, 166, 167, 218 Type 58-2: Mhd=B2, 30, 153, 157, 158, 159, 166, 167, 218
Class 59: Mhd=C, 30, 153, 158, 159, 160, 162, 218
Type 59-1: Mhd=C1, 30, 153, 158, 159, 166, 218 Type 59-2: Mhd=C2, 30, 153, 158, 159, 166, 218 Type 59-3: Mhd=C3, 30, 154, 159, 166. 218 Type 59-4: Mhd=C4, 30, 154, 159, 166, 218
Class 60: Mhd=D, 30, 154, 160, 161, 166, 218
Type 60-1: Mhd=D, 30, 160
Class 61: Mhd=E, 30, 154, 160, 161, 166, 218
Type 61-1: Mhd=E, 30, 160
Class 62: Mhd=F, 30, 154, 160, 161, 162, 166, 218
Type 62-1: Mhd=F1, 30, 154, 160, 161, 218 Type 62-2: Mhd=F2, 30, 154, 160, 161, 218
Class 63: Mhd=G, 30, 154, 161, 162, 166, 218
Type 63-1: Mhd=G, 30, 161
Class 64: Mhd=H, 30, 154, 161, 218
Type 64-1: Mhd=H, 30, 154, 161, 162, 163
Class 65: Mhd=I, 30, 154, 163, 218
Type 65-1: Mhd=I, 30, 163, 164
Class 66: Mhd=J, 30, 154, 164, 218, 223
Type 66-1: Mhd=J, 30, 164, 165

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Summary

This book presents a systematic study of the decorative motifs and designs found on painted Canaanite pottery vessels excavated in Palestine and dating to the Late Bronze Age and Iron Age I. The study is based on an analysis of 3,225 painted vessels and sherds. One of its most important goals is to provide a taxonomy of the decorative motifs and designs found on the vessels. To achieve this goal, each of the motifs and designs is carefully described and codified as a unit within a system of classification grouping them into categories, sub-categories, classes, types, and sub-types.

Based on this classification system, statistical figures representing the frequency of occurrence of the decorative motifs and designs are produced. The degree of popularity and the temporal or spatial distribution of each of the motifs and designs are thus clarified. Based on the statistical analysis, tree iconography (representing particularly the date-palm, often called "tree of life") was confirmed to be the most prominent and representative feature of the Canaanite pottery painting tradition. The motif most commonly found on handles and best known as "Union Jack" mark is demonstrated to be a schematized representation of the date-palm. Canaanite tree iconography was probably associated with a fertility cult, but there is no direct evidence associating it with the goddess Asherah.

The cultural origins of painted pottery traditions, colors used for decoration, archaeological contexts where the decorative motifs come from and their socio-political meanings are also considered in detail. Although during the Late Bronze and Iron IA ages the inhabitants of Canaan were politically controlled by New Kingdom Egypt, Egyptian influence on their pottery painting tradition was insignificant. Western Asiatic features prevail much more in the main motifs and design elements, their iconography, design, and style. The archaeological contexts of painted Canaanite vessels indicate that the decorative motifs reveal the Canaanites' desire for blessing in present life rather than in the afterlife.

The rise and decline of the painted pottery phenomenon is most likely associated with socio-political changes. The Canaanite pottery painting tradition declined notably in the 11th century BCE, following the end of Egyptian rule in Canaan. In the 10th century BCE, tradition virtually disappeared, indicating the rise of a new socio-political order in Canaan.